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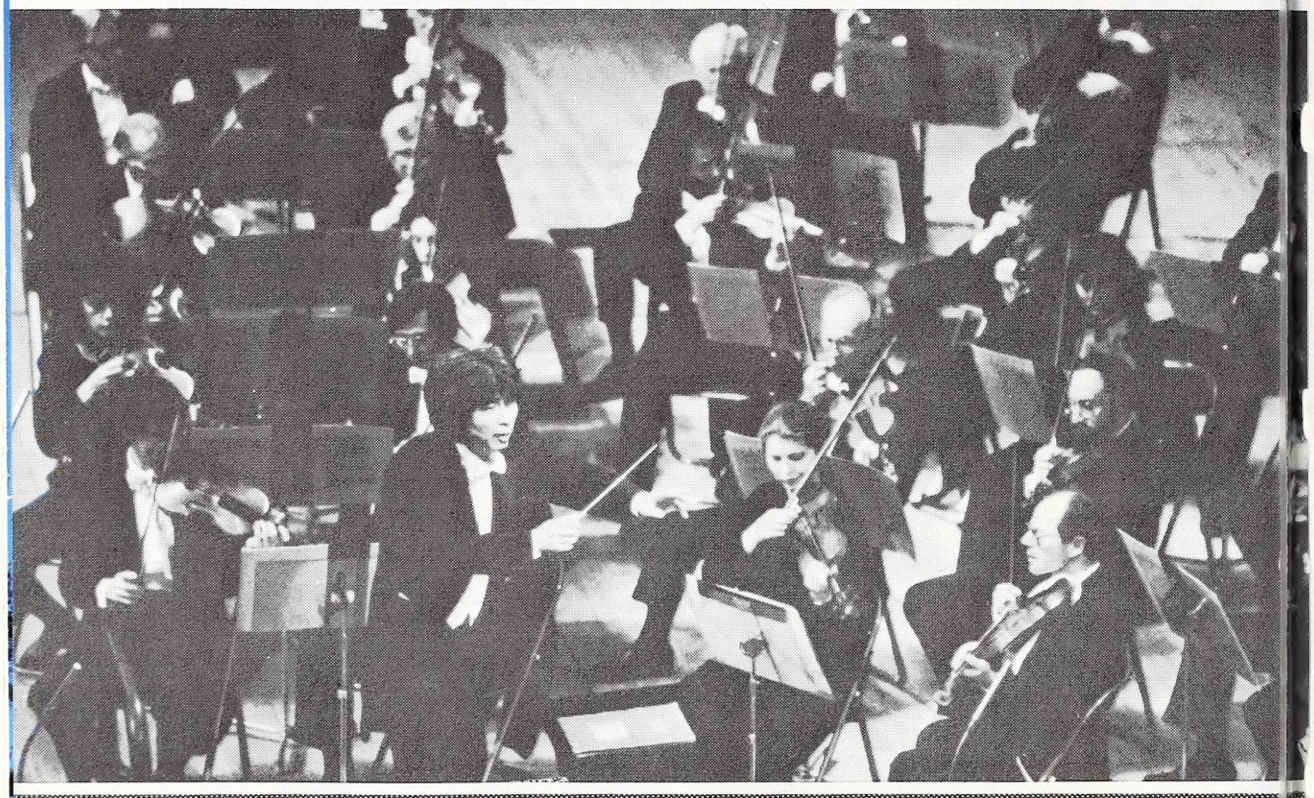
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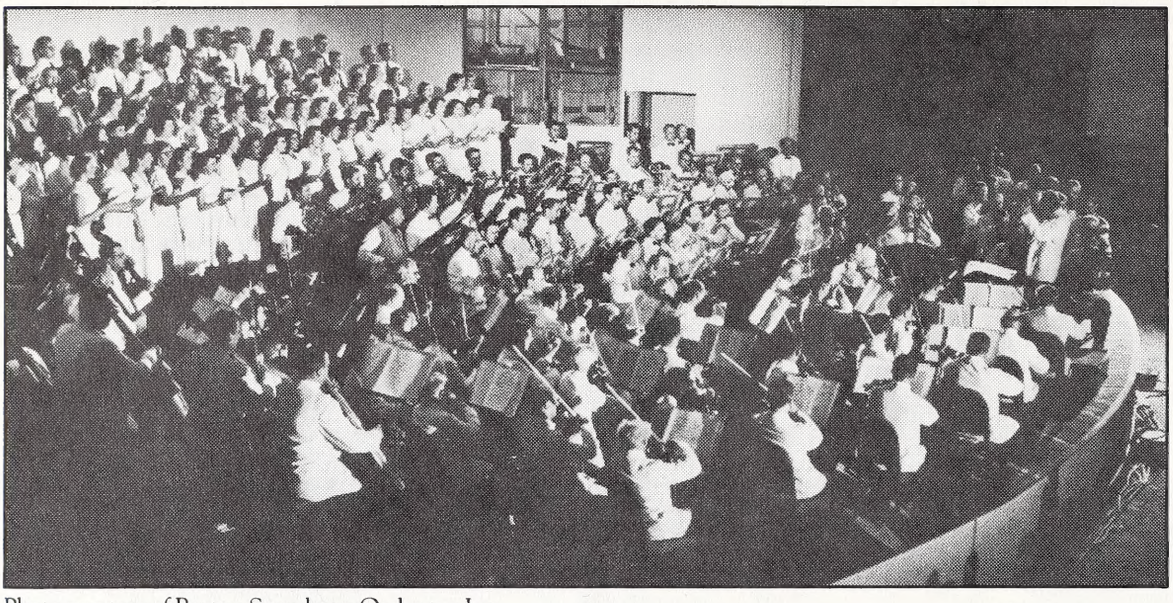


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TANGLEWOOD

The Tanglewood Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,"



A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival



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which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of what was then called the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today, as it celebrates its 50th anniversary, Tanglewood annually draws more than 300,000 visitors; in addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its third year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this

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orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with ten separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.

50 Tanglewood
1937 – 1987

Tanglewood's Fiftieth:
Beginning a Four-Year Celebration

This summer, Tanglewood embarks on a four-year celebration beginning with the fiftieth anniversary of the Boston Symphony Orchestra's first concerts at Tanglewood. 1988 marks the fiftieth anniversary of the construction of the Tanglewood Shed, in addition to festivities surrounding the seventieth birthday of Leonard Bernstein, which will be celebrated at the BSO's summer home. The 1989 season will be dedicated to Aaron Copland, who served as chairman of the Tanglewood Music Center faculty for twenty-five years, with many of the composer's major works to be featured throughout that season. The four-year celebration culminates in 1990 with the fiftieth anniversary of the founding of the Tanglewood Music Center, the world's preeminent academy of advanced study and training for young professional musicians. That year will also mark the conclusion of a $12 million fundraising campaign to raise funds for the TMC, many of whose alumni—world-renowned conductors, soloists, and composers—have been invited to participate in the 1990 Tanglewood season.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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TANGLEWOOD INFORMATION

Ticket information for all Tanglewood Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling (413) 637-1940. Box office hours are from 10 a.m. to 6 p.m. Visa, MasterCard, and American Express are accepted.

Open Rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission is $8.00 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite. **Please note**, however, that rest rooms located in the Shed are closed during concerts.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. Thank you for your understanding and your courtesy.

Please note: In consideration of our patrons and artists, children under four years of age will not be permitted into the Shed or Theatre-Concert Hall for concerts. While all ages are admitted onto the lawn, everyone, including children, must pay full lawn admission price.

The Tanglewood Tent next to the Shed offers bar service and picnic space to Tent members on concert days. Tent membership is a benefit available to donors through the Tanglewood Friends Office.

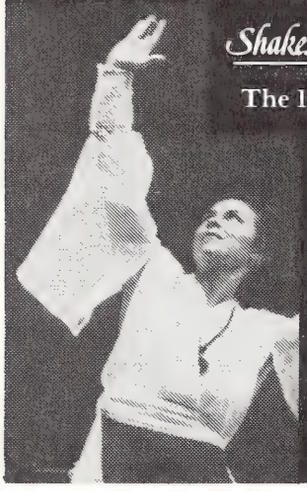
Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close Friday and Saturday nights; from 7 p.m. Theatre concert nights; and from 12 noon on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Tanglewood Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts.

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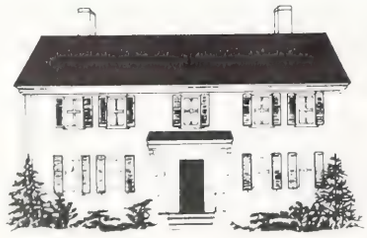
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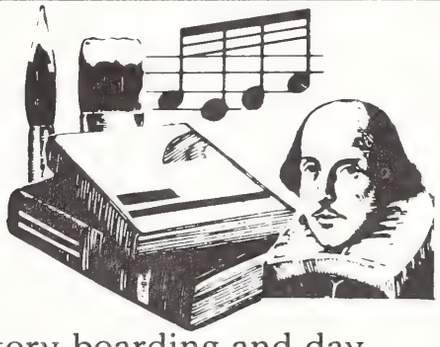
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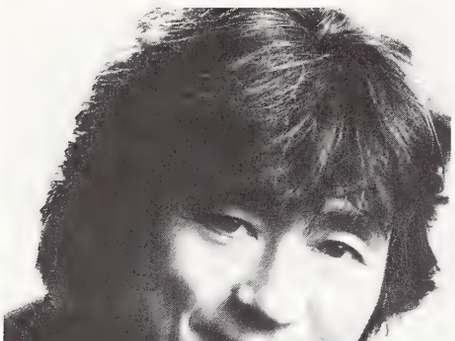
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SEIJI OZAWA



Seiji Ozawa became music director of the Boston Symphony Orchestra in the fall of 1973. Now in his fourteenth year as music director, he is the thirteenth conductor to hold that position since the orchestra's founding in 1881. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981, Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated this year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New

Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, Angel/EMI, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, amd Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for Angel/EMI. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recent recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, and BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson. This season, Mr. Ozawa and the orchestra recorded Mahler's *Resurrection* Symphony, music of Fauré, and, with soloist Krystian Zimerman, Liszt's two piano concertos and *Totentanz*, all for future release on Deutsche Grammophon.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.
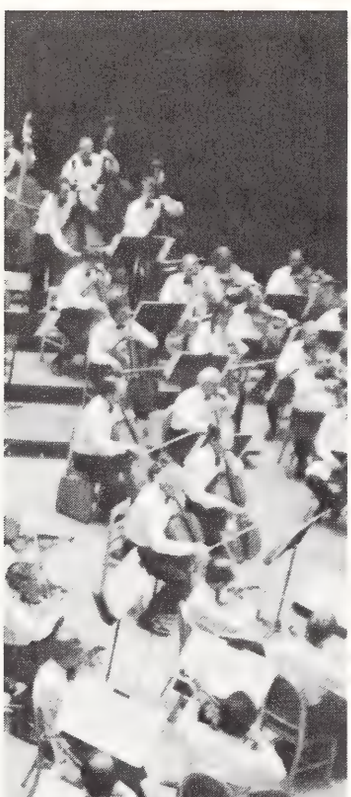
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Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
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Raymond Sird

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Amnon Levy

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Marylou Speaker Churchill
Fahnestock chair

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Edgar and Shirley Grossman chair

Joseph McGauley

‡Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

*Gerald Elias

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*Nancy Bracken

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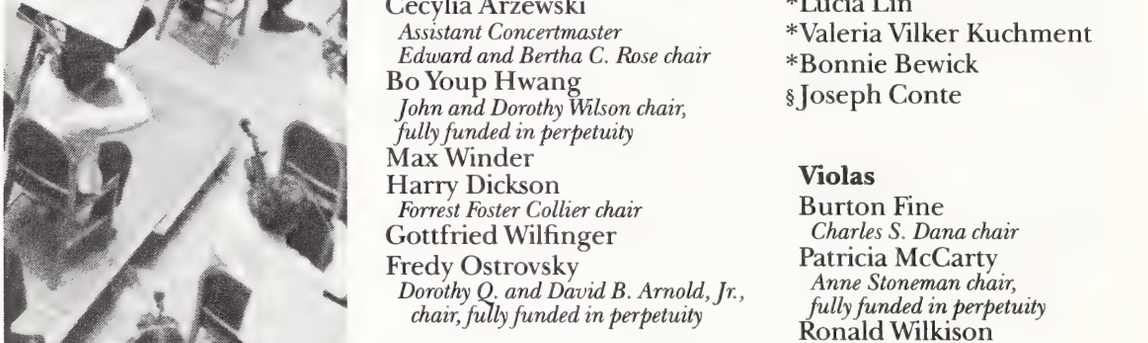
Bernard Kadinoff

Joseph Pietropaolo

**Participating in a system of rotated seating within each string section*

‡*On sabbatical leave*

§*Substituting, Tanglewood 1987*





Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Sato Knudsen

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Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
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Alfred Genovese

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Charles Daval
§Randell Croley

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
‡Everett Firth
Sylvia Shippen Wells chair
Arthur Press
§John Wyre

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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William Moyer
Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
James Harper

Stage Manager
Position endowed by Angelica Lloyd Clagett
Alfred Robison

Stage Assistant
Harold Harris

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Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
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Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Philip Glass
Natalie Hinderas
Dick Hyman
Interlochen Arts Academy and National Music Camp
Adam Makowicz
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Alexander Peskanov
Philadelphia Orchestra
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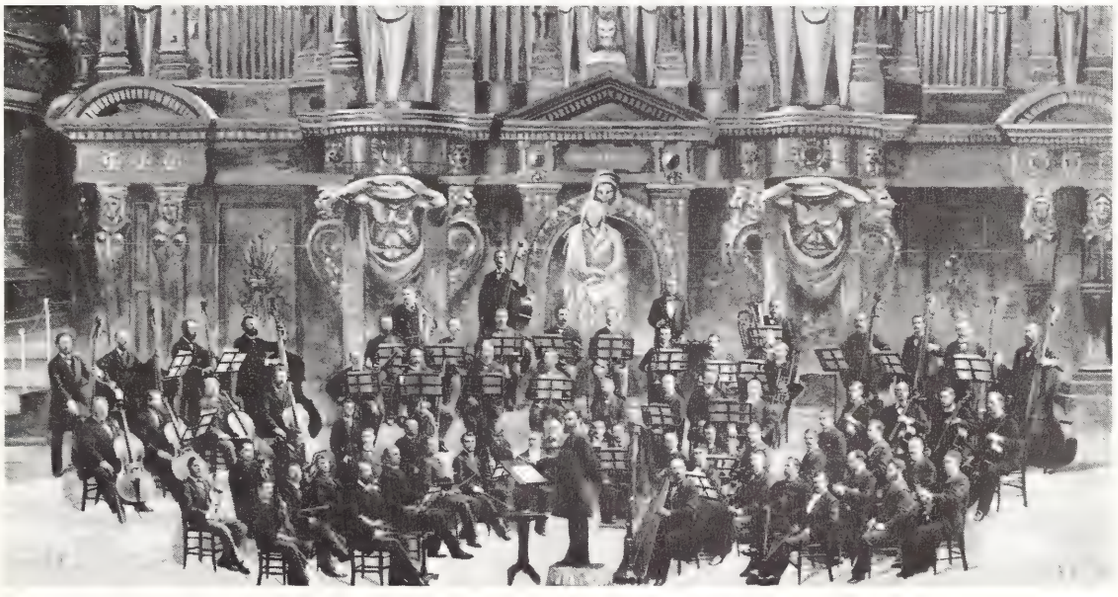
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 106th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during its summer season at Tanglewood, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.
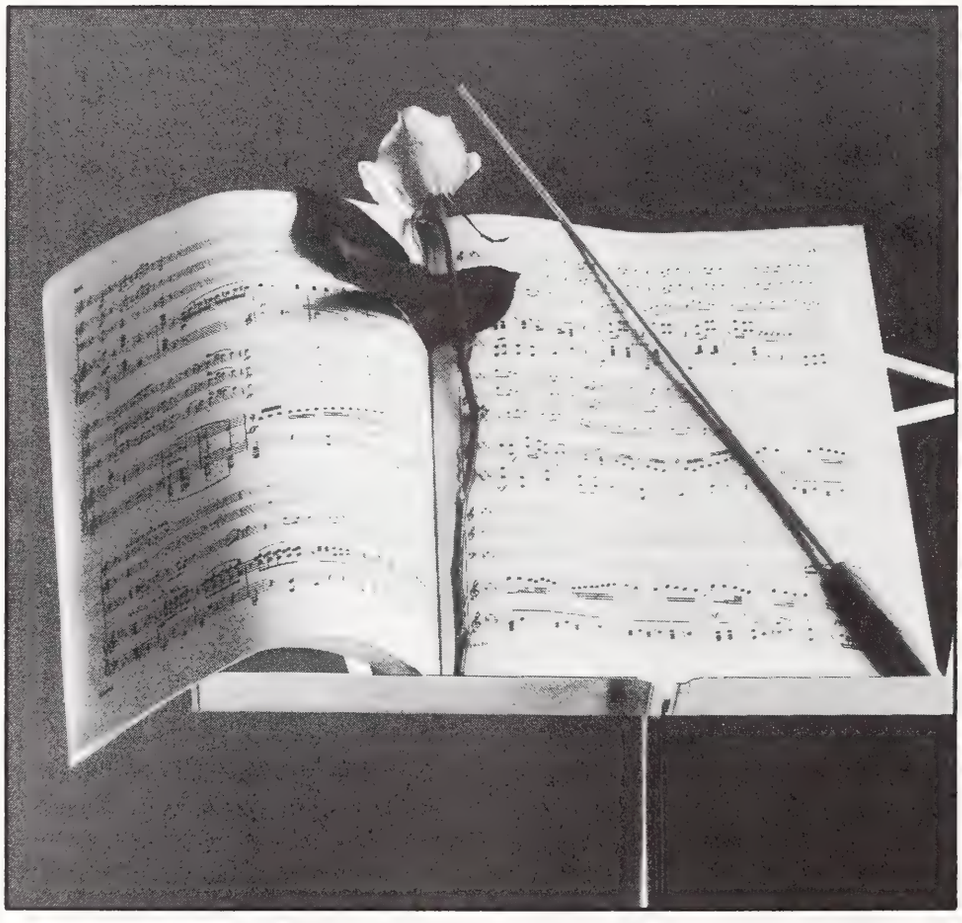
For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918, Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fourteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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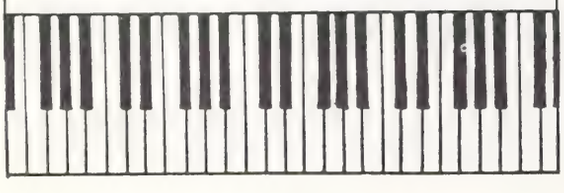
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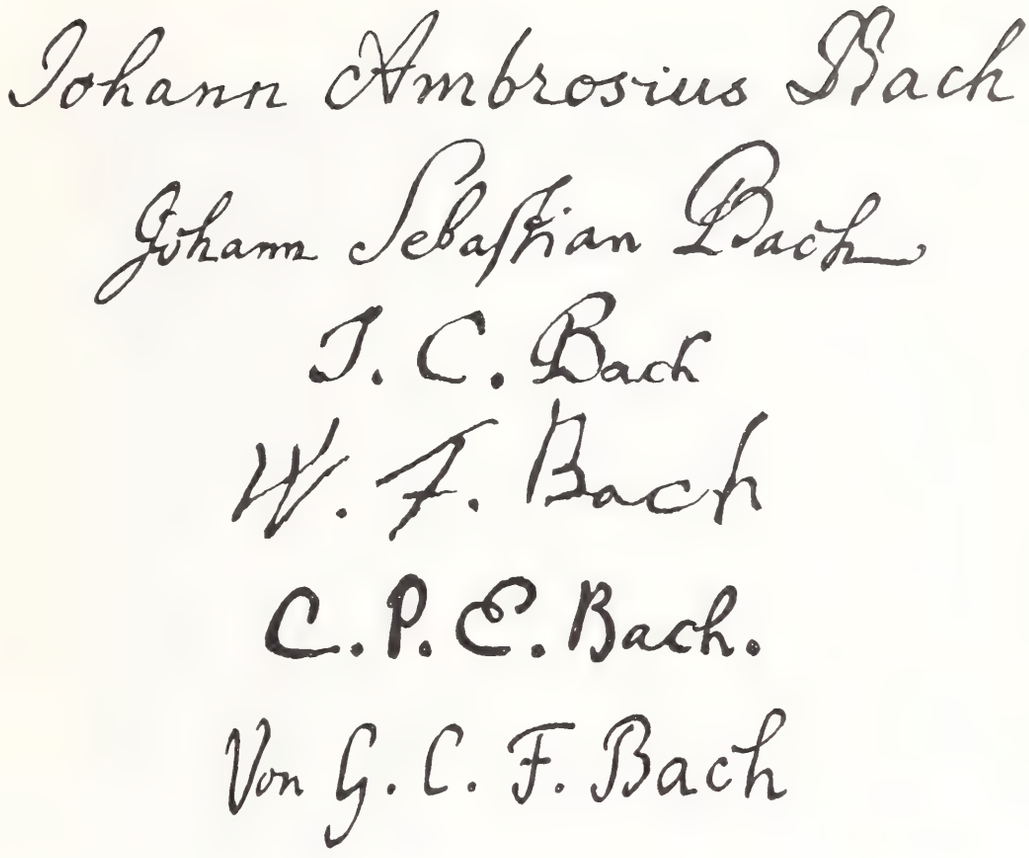


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Andre Côme
15 April 1934–12 June 1987



Andre M. Côme, a trumpet player with the Boston Symphony Orchestra for thirty years, died unexpectedly last month. Born in Cambridge, Massachusetts, he began studying trumpet at age seven with his uncle, Marcel LaFosse, a former member of the BSO. Andre was a student at the Tanglewood Music Center, and during four years in the service he was a member of the Air Force Band. In 1956 he joined the Baltimore Symphony; he became a member of the Boston Symphony Orchestra the following year. He was a faculty member at the New England Conservatory of Music, and he also taught at Boston University, the Boston Conservatory, and Brown University.

Andre was loved and respected for both his character and his musicianship. His colleagues in the orchestra, on the BSO staff, and throughout Boston's musical community, his students, and his friends, extend their condolences to his family and share their grief. Andre remains, and will remain, in our thoughts.

A Tanglewood Music Center Fellowship has been established in Andre's memory; contributions may be sent to the Andre M. Côme Memorial Fellowship Fund, Tanglewood Music Center, Lenox, Massachusetts 01240.

Fifty Years of the Boston Symphony Orchestra at Tanglewood: Looking Back to the Beginning

The fact that the Boston Symphony Orchestra plays concerts in the Berkshires every summer is pure accident—happy accident, to be sure, but accident nonetheless. For more than a century the Berkshires have been the recreational and sporting grounds of visitors mainly from New York City, while Bostonians have preferred to disport themselves at the Cape or on the North Shore. Thus, when summer orchestra concerts began in the Berkshires, they involved a New York conductor and a New York ensemble.

Henry Hadley (1871-1937) was one of the best-known musicians in America fifty years ago, an indefatigable conductor and prolific composer. He had written seven operas (*Cleopatra's Night* was performed at the Met in 1920), five symphonies, and a great deal of other music. He had led orchestras in the German city of Mainz and in Seattle, and he had founded the San Francisco Symphony Orchestra. In the late '20s he was associate conductor of the New York Philharmonic, with which he was always looking for ways to bring first-rate music to more and more people.



Gertrude Robinson Smith

In the spring of 1934—hardly a time, one would think, to start an expensive new venture in Depression-rocked America—Hadley began looking for a site where he might set up a summer concert series. Friends suggested the Berkshires, and Hadley leaped at the idea. He found a farm with a horse ring in the little town of Interlaken, between Lenox and Stockbridge. There, in late August 1934, the first Berkshire Symphonic Festival took place. It consisted of three concerts on a single weekend. (The site of that event later became the private Stockbridge School.) The first three concerts were truly blessed by the weather gods. There was no cover from the elements. An overcast morning the day of the first concert raised concern as to the evening's success, but by sundown the sky was clear and a full moon shone down on the Philharmonic musicians' performance of the opening work, Berlioz's *Roman Carnival* Overture.

The organization of a new festival—even a small one—in just two months, which included budgeting, hiring the musicians, converting the horse ring into a concert amphitheater, arranging for ticket sales, food concessions, and advertising, and all the other details that needed planning for a public event, was a daunting project. It did not, however, daunt Gertrude Robinson Smith, a redoubtable organizer and worker, who marshalled dozens of Berkshire residents, mostly women, as a corps of workers to make all the necessary arrangements. Miss Robinson Smith remained an essential supporter of the festival for years.

The festival's success encouraged the organizers to plan on a bigger scale the following year, but they decided not to tempt fate again as far as the weather was concerned. A significant budget item in 1935 was the rental of a circus tent for use in case of inclemency at concert time. But the scheduled concerts con-

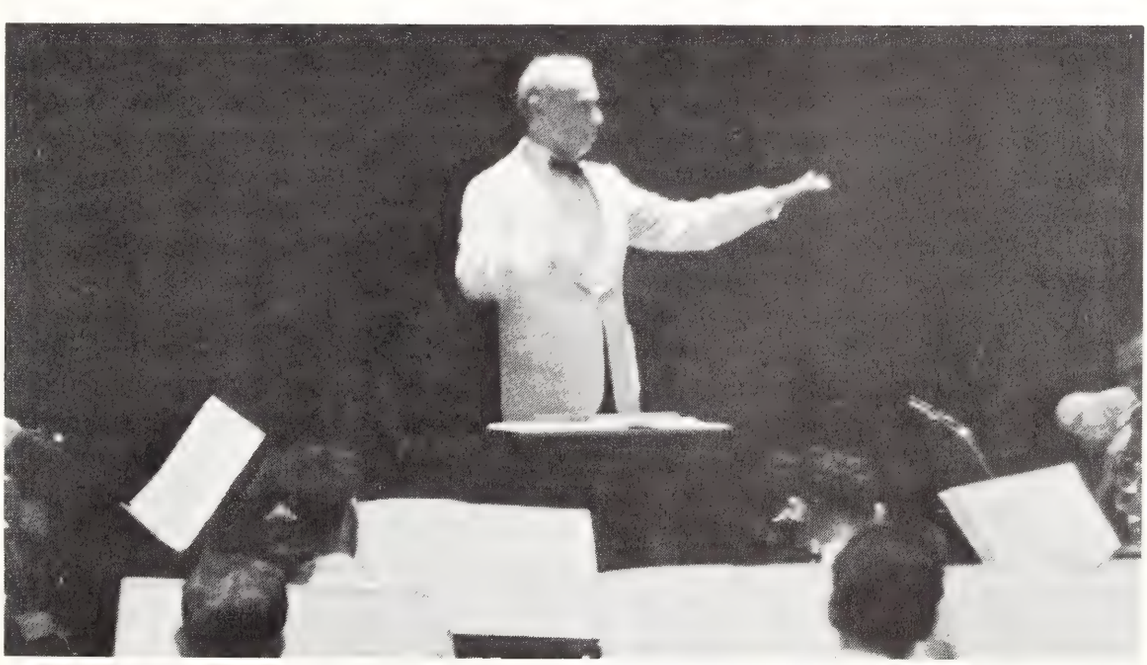
flicted with the New York Philharmonic's commitments to play at Lewisohn Stadium in New York, so Hadley had to recruit an orchestra out of New York symphony musicians who were not working that weekend. The festival was a social success without question, but there were those who questioned its musical merits. Hadley's programming was regarded as too popular, the playing had been uneven, and the conductor himself was in failing health. He resigned following the 1935 festival; but his service is memorialized in a bronze tablet in the Shed at Tanglewood.

The directors of the festival decided then not to rely on a pick-up orchestra anymore. They wanted an established ensemble of the highest musical caliber. If New York could not provide such an orchestra owing to its schedule of summer concerts, the Berkshire Festival would turn to Boston, where the orchestra had been enjoying renewed acclaim under the baton of the Russian conductor Serge Koussevitzky, then in his thirteenth year as music director. The conductor and the BSO Trustees approved the plan, and the contract was drawn up for three concerts on a single weekend in mid-August.

Unexpected problems arose when the farm on which the first two festivals had taken place was sold. The new owners would not allow the festival free use of the property, as the previous owners had done, and they would not allow parking. The Berkshire Festival might have collapsed right then, but another estate, Holmwood (now Foxhollow), on the boundaries of Stockbridge, Lenox, and Lee, was offered for 1936.

The arrival of the Boston Symphony somehow sparked wide public attention. The crowds were much larger and came from much farther away. That year there was actually a profit at the end of the three concerts! Far more important, the concerts in the Berkshires with the BSO were widely publicized through reviews in more than twenty papers. Olin Downes reviewed the festival for the New York *Times*, noting that the performances were "of a quality to set them wholly apart from any others the writer has ever heard at summer concerts in America."

The great success of the summer naturally made everyone eager to repeat the event in 1937—and to double the number of concerts. But Koussevitzky insisted that he wanted a permanent concert shell, not a tent, and the



Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood

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Holmwood property was not available on that basis. Though local residents felt some apprehension at the prospect of an enlarged Berkshire Festival, Koussevitzky and Miss Robinson Smith began the search for a permanent site. They were on the verge of moving temporarily back to the farm that had served the first two festivals (it had again become available) when Koussevitzky unexpectedly received a call from Mrs. Gorham Brooks, a Bostonian who summered in the Berkshires at the magnificent 210-acre Tappan family estate. Since the estate was no longer serving her family, she had been on the verge of closing it down; but together with her cousin, Miss Mary Aspinwall Tappan, she decided instead to offer it as a gift to the Boston Symphony Orchestra for the festival.

The estate had originally been called Highwood when, in 1849, William Aspinwall Tappan erected a large Victorian house amidst pines and hemlocks. There was a small red house on the estate in which Nathaniel Hawthorne lived for a year and a half while writing *The House of Seven Gables*. He also wrote the *Tanglewood Tales*, retellings of classic myths, narrated by a college student on a country estate that strongly resembled Highwood, but which Hawthorne dubbed "Tanglewood"; the Tappan family liked the thought of a book being connected to their property, so they dropped the original name of the estate and called it Tanglewood.

So it was that, fifty years ago, the Boston Symphony moved to Tanglewood, where the festival concerts have been given ever since. Plans were afoot to build a "pavilion" designed by the Finnish architect Eliel Saarinen, but construction could not begin before 1938. So the first Tanglewood festival took place again in a tent. Again public interest was high, and NBC's Blue Network carried two of the concerts live across the nation.

The most famous event of the summer took place on 12 August 1937, the first concert of the second weekend. The clouds opened and thunder drowned out the music—in an all-Wagner program! The *Rienzi* Overture was interrupted twice, and the "Forest Murmurs" from *Siegfried* had to be omitted altogether. By intermission there were leaks in the tent. Gertrude Robinson Smith, ever indefatigable, stood up and announced the formation of an immediate campaign to raise $100,000 for the concert shed; before the extended intermission was over, 30% of the sum had been pledged.

During all this, the radio broadcast continued, with the announcers trying to fill the empty airwaves with something about the music expected on the second half of the program. But the second half was delayed so long that NBC canceled the remainder of the broadcast. When it was finally possible for the music to continue, the microphones were off. Even after the concert came to its delayed end, problems were by no means over. The parking lots had turned to mud, and dozens of patrons had to be towed out of the mire before they could set off for home.

During the last fifty years, there have been rain and thunderstorms, heat waves, cold waves, hail, and—yes—sunshine and clear moonlit nights. But there has probably never been an evening of outdoor music-making quite so miserable as in that first summer at Tanglewood. The BSO has never been able to cancel the rain before a concert or to moderate the humidity in the "dog days" of August, but the fiftieth anniversary of the first Boston Symphony concerts at this famous and magnificently beautiful location is being celebrated with an unusually festive schedule of musical events all summer. And the celebration will go on no matter what the weather!

—Steven Ledbetter

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ALL-SCHUBERT PROGRAM

I.

Im Frühling
Frühlingsglaube
Gott im Frühlinge
Erlafsee
Der Schmetterling

II.

An den Mond ("*Füllest wieder Busch und Tal*")
An den Mond ("*Geuss, lieber Mond*")
Der Einsame
An die Entfernte
An Sylvia
Auf dem Wasser zu singen

INTERMISSION

III.

Heimliches Lieben
Suleika I
Suleika II
Die junge Nonne

IV.

Iphigeneia
Ganymed
Die Götter Griechenlands
Der Musensohn

The audience is politely requested to withhold applause until after each *group* of songs. Please do not applaud after the individual songs within each group.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Rudolf Jansen plays the Steinway piano.

Week 1

Notes

Franz Schubert was not the first great German composer to write songs (the lyric urge being apparently inborn in the human breast), but he created a new genre of song that far surpassed his splendid forerunners Mozart and Haydn, both of whom wrote a few songs that seem to prefigure Schubert's approach. Melody is central to song, and Schubert's melodies boast a rare and wonderful simplicity and directness—to such a degree that many have become virtual folk songs in German-speaking countries. But what was quite new in his songs, rarely attempted by earlier composers, was the significance of the accompaniment, now called upon to build a world of expression around the voice, to suggest depths only hinted at in the words or the melody, to allow for rich irony or to create instantaneous changes of mood with a sudden chord or striking new texture.

Schubert's songs number in the hundreds. Sometimes the texts come from the pen of one of the great lyric poets of the German language, replete with rich suggestion. Just as often they are little more than hackwork by one of the composer's roommates or casual friends. In either case, Schubert chose to set the text because of expressive possibilities that he could perceive, regardless of its merits from a purely literary point of view. Once turned into song, the poem ceases to be simply a text and becomes an entirely new entity in which words and music have been married by the composer's genius. The expressive result is more specific (because the music creates a *particular* mood for the words) and often richer (because the music and the text can create an ironic counterpoint for one another).



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A number of great composers followed in Schubert's path as songwriters, whether in German, French, English, or some other language. But few have written so many superb songs, and none has ever recaptured that extraordinary directness that comes from the ability to express so much in the tiniest gestures of a melodic phrase, a change of harmony, or a variation in the accompaniment. Looking backwards through more than a century of great German song composers, we can find, for example, far greater virtuosity in the creation of elaborate piano accompaniments that are sometimes quite explicit in their ability to paint a scene, but no one ever limned the musical-poetic picture so accurately with such simple means. This special quality of Schubert's art was recognized even in his own day. In the summer of 1825, when he traveled with some friends to Upper Austria, Schubert visited one Anton Ottenwald, who wrote to the composer's friend Joseph von Spaun on 27 July, wishing that Spaun could hear Schubert's latest songs:

> If we could bring the melodies into your dreams, as they surround us into the sinking hours of the night!—Schubert was so friendly and communicative . . . When he spoke of art, poetry, of his youth, of his friends and other important people, of the relationship of ideals to life, etc.—I could not help but marvel again and again at this genius of whom it is said that his artistic achievements are so unconscious that he himself is barely aware of them and barely understands them and so on. And how simple everything is—I cannot speak of the extent and the wholeness of his convictions—but these were glimpses of a very personal philosophy of life . . .

"And how simple everything is . . ." indeed! Ottenwald was quite right (though surely understating the extent to which Schubert was conscious of his own achievements). But Schubert's simplicity was of that very rare kind that is not simpleminded, but profound.

The songs included in the present program are grouped roughly by subject matter, covering many of the time-honored conventions of German lyric poetry as demonstrated in the work of various poets.

Few things have stirred the romantic soul more than the annual, welcome return of spring, with its extended notions of rebirth and hope for the future. *Im Frühling* is, justifiably, one of Schubert's best-loved songs. The poem, from Ernst Schulze's "Poetic Journal" of 1815, is frankly nostalgic, longing for a love known in a previous spring, but now lost. Schubert's setting emphasizes this quality of lingering, of enjoying the lazy contentment of the coming spring until the twinge of painful reminiscence brings in a change to the minor mode. *Frühlingsglaube* is all affirmation, an expression of hope in the future created by the wondrous fecundity of new-born nature. *Gott im Frühlinge* is a less familiar song composed in the same year, built on a unifying accompaniment figure. *Erlafsee* is a setting of a text by Schubert's sometime roommate, Johann Mayrhofer, but the composer has been ruthless in editing down the poem, omitting allegorical lines to concentrate on those that simply project a mood. The first line immediately captures the romantic sense of longing, of feeling simultaneously "so happy, yet so sad." *Der Schmetterling* delightfully captures the flickering movement of the butterfly in Schlegel's verses.

Nighttime, when forms become indistinct and merge into shadows, is the perfect time for the romantic poet, who can allow his fancy to rove free. The moon suggests unattainable, distant goals, and the thought leads naturally to a distant love. Schubert made two settings of Goethe's *An den Mond* ("*Füllest wieder Busch und Tal*"), one in 1815, the other probably in 1819. The first version is, simply, a "setting," finding a melody and meter that fit the syllables of Goethe's poem, generally in the style of many earlier song composers; the second (to be performed here) is a romantic song, evoking mood and emotion, recreating in sound the poet's extraordinary sense of

inwardness. Another poem entitled *An den Mond,* its text beginning "*Geuss, lieber Mond,*" is well-known, possibly because the accompaniment suggests Beethoven's *Moonlight* Sonata; Schubert had used these triplets earelier, however, and not always to depict the moon. A quite different nighttime mood appears in *Der Einsame*, a genial hymn to self-centered contentment and self-sufficiency. The piano figuration suggests a crackling fire's falling embers and the chirp of the cricket as the singer exults in evening's solitude—perhaps just a shade defensively? Goethe wrote *An die Entfernte* after breaking with Charlotte von Stein (for whom he had written *An den Mond*). Schubert's surprisingly little-known setting is wonderfully spontaneous, capturing both tenderness and remorse. *An Sylvia* is Schubert's setting of Shakespeare's song "Who is Sylvia?" from *The Two Gentlemen of Verona* (Act IV, scene 2). The song balances voice and piano in an immediacy that evades analysis, but offers delight. *Auf dem Wasser zu singen* might be a poem of small literary merit, but it offered the composer everything he wanted in the way of musical imagery. With it he created one of his greatest strophic songs, one in which we anticipate, with ever increasing delight, the magical turn to the major at the end of each stanza.

Heimliches Lieben is a late song, a setting of a poem given to Schubert by his hostess Marie Pachler when on a visit to Graz in the fall of 1827; he no doubt set it to music immediately for the pleasure of his hostess and her other guests. The poet is the mother of Helmina von Chezy, who had written the unfortunate words for Schubert's ill-fated *Rosamunde*. The two *Suleika* songs are settings of poems from the *West-östlicher Divan*, an anthology by Goethe of his own poems designed to link oriental and occidental literary modes. Actually these two poems were written by Marianne von Willemer, with whom Goethe had a brief but intense relationship in September 1815. She wrote the first song while traveling with the poet eastward from Frankfurt to

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Heidelberg, and the second a few days later on their return journey (the two were never to meet again, though they corresponded until Goethe's death). Schubert's setting of *Suleika I* was regarded by no less an authority than Brahms as "the loveliest song that has ever been written." It is for Schubert unusually erotic in its expression; *Suleika II*, on the other hand, is a much more "public" song and was probably composed a few years later. *Die junge Nonne* deals with a situation familiar in much romantic poetry, the desire for death as a place of refuge from the storms of life. This superb song encapsulates mood, setting, and background in a remarkable theme that combines the howling storm and its thunder with the tolling of the bell, all sounds that underscore the singer's reflections. The storm rages as much in the heart of the young nun as it does in the world outside, and as she finds strength through her faith, she is able to move to the major mode, taking on the storm and challenging it in serene confidence.

The final group of songs is linked by references to the legends and myths of classical antiquity that were dear to the hearts of Schubert's learned friends such as Mayrhofer, whose *Iphigeneia* dramatizes a moment in the story of the daughter of Agamemnon and Clytemnestra. Sacrificed to appease the wrath of Diana when the Greeks were trying to sail to Troy, she had been saved by the goddess and transported to Tauris. Schubert knew Gluck's opera on the subject and probably also Goethe's play. The song has rather the character of an operatic *scena*, beginning with accompanied recitative, broadening at the end into an aria of noble simplicity. *Ganymed* is Goethe's expression of pure pantheism, using the legend of the beautiful Phrygian youth who so delighted Zeus that he was borne aloft by an eagle to be cup-bearer to the gods. The "Ganymed" of the poem, though, is spring, with its radiant beauty. *Die Götter Griechenlands* is an excerpt of a longer Schiller poem lamenting that passing of the days when we might expect to see the gods themselves in daily converse. Schubert set just one stanza of the original sixteen, one emphasizing a nostalgic sense of loss. *Der Musensohn*, on the other hand, simply dances with enthusiasm and energy, which dominates so fully that Schubert chooses not to express the tinge of longing in the last lines. The alternating stanzas are musically related but different enough (and in a different enough key) to sound ever fresh. The work thus has the simplicity of folk song yet the span and stretch of art song.

—Steven Ledbetter

Texts and translations begin on the next page.

Im Frühling, D.882 (1826)

Still sitz' ich an des Hügels Hang,
der Himmel ist so klar.
Das Lüftchen spielt im grünen Tal,
Wo ich beim ersten Frühlingsstrahl
Einst, ach so glücklich war;

Wo ich an ihrer Seite ging
so traulich und so nah,
Und tief im dunklen Felsenquell
Den schönen Himmel blau und hell
Und sie im Himmel sah.

Sieh, wie der bunte Frühling schon
aus Knosp' und Blüte blickt!
Nicht alle Blüten sind mir gleich,
Am liebsten pflückt' ich von dem Zweig,
Von welchem sie gepflückt!

Denn alles ist wie damals noch,
die Blumen, das Gefild;
die Sonne scheint nicht minder hell,
nicht minder freundlich schwimmt im Quell
das blaue Himmelsbild.

Es wandeln nur sich Will' und Wahn,
es wechseln Lust und Streit;
vorüber flieht der Liebe Glück,
und nur die Liebe bleibt zurück,
die Lieb' und ach, das Leid.

O wär ich doch ein Vöglein nur
dort an dem Wiesenhang,
dann blieb ich auf den Zweigen hier,
und säng ein süsses Lied von ihr
den ganzen Sommer lang.

—Ernst Schulze

In the Spring

Quietly I sit on the hillside;
the sky is so clear.
The breeze is playing in the green valley,
where I, at the first spring rays
was once—ah, so happy;

where I walked at her side,
so intimate, so near,
and deep down in the dark rocky fountain
saw the sky so blue and bright—
and saw her in that sky.

Look, how the brightly colored spring already
peeps forth from bud and blossom!
Not all flowers are the same to me;
mostly I'd like to pluck one from the branch
from which she took one.

For everything is now as it was then,
the flowers, the fields;
the sun shines no less brightly,
and no less cheerfully does the sky's blue
image swim in the fount.

Only will and illusion change,
pleasure and conflict succeed one another;
love's happiness flies past,
and only the love remains behind—
love and—alas—sorrow.

Oh, if I were but a little bird
there on the hillside meadow,
then I'd remain here on the branches
and sing a sweet song of her
all summer long.

Frühlingsglaube, D.686 (1816)

Die linden Lüfte sind erwacht,
sie säuseln und weben Tag und Nacht,
sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
nun, armes Herze, sei nicht bang.
Nun muss sich alles, alles wenden.

Die Welt wird schöner mit jedem Tag,
man weiss nicht, was noch werden mag,
das Blühen will nicht enden;
es blüht das fernste, tiefste Tal:
nun, armes Herz, vergiss der Qual,
Nun muss sich alles, alles wenden.

—Ludwig Uhland

Faith in Spring

The gentle breezes have awakened,
they rustle and stir day and night,
they bring forth new life everywhere.
O fresh perfumes, O new sounds!
Now, poor heart, don't be sad.
Now everything, everything must change.

The world becomes more beautiful each day,
one hardly knows what can happen next;
the flowering won't ever stop.
the farthest deepest valley blooms:
now, poor heart, forget your torment,
now everything, everything must change.

Gott im Frühlinge, D.448 (1816)

In seinem schimmernden Gewand
hast du den Frühling uns gesandt,

God in the Spring

In his shimmering mantle
you have sent us Spring,

und Rosen um sein Haupt gewunden.
Holdlächelnd kommt er schon!
Es führen ihn die Stunden,
O Gott, auf seinem Blumenthron.

Er geht in Büschen und sie blühn;
den Fluren kommt ihr frisches Grün;
und Wäldern wächst ihr Schatten wieder,
Der West liebkosend schwingt
Sein tauendes Gefieder,
Und jeder frohe Vogel singt.

Mit eurer Lieder süssem Klang,
Ihr Vögel, soll auch mein Gesang
Zum Vater der Natur sich schwingen.
Entzückung reisst mich hin!
Ich will dem Herrn lobsingen,
Durch den ich wurde, was ich bin!

—Johann Peter Uz

with roses wound about his head.
Already he comes, smiling sweetly!
The Hours are escorting him,
O God, to his throne of flowers.

He enters bushes, and they bloom;
to the meadows comes their fresh green;
and the forests' shade comes again,
Zephyr caressingly spreads
his dewy wings,
and every merry bird sings.

With the sweet sound of your songs,
you birds, shall my song, too,
rise up to the Father of Nature.
Delight transports me!
I want to sing the praises of the Lord,
through whom I became what I am!

Erlafsee, D.586 (1817)

Mir ist so wohl, so weh'
Am stillen Erlafsee:
Heilig Schweigen in Fichtenzweigen,
Regungslos der blaue Schoss,
Nur der Wolken Schatten flieh'n
Überm dunklen Spiegel hin,
Frische Winde kräuseln linde
Das Gewässer
Und der Sonne güld'ne Krone flimmert blässer.
Mir ist so wohl, so weh'
Am stillen Erlafsee.

—Johann Mayrhofer

Lake Erlaf

I feel so happy, yet so sad,
by quiet Lake Erlaf.
A blessed silence in the fir trees,
motionless the blue depths,
only the cloud shadows flee
above the dark mirror.
Fresh winds gently ruffle
the water
and the sun's golden corona glimmers pale.

I feel so happy, yet so sad,
by quiet Lake Erlaf.

Der Schmetterling, D.633 (1820?)

Wie soll ich nicht tanzen, es macht keine Mühe,
Und reizende Farben schimmern hier im Grünen.
Immer schöner glänzen meine bunte Flügel,
immer süsser hauchen alle kleinen Blüten.
Ich nasche die Blüten, ihr könnt sie nicht hüten.

Wie gross ist die Freude, sei's spät oder frühe,
leichtsinnig zu schweben über Tal und Hügel.
Wenn der Abend säuselt, seht ihr Wolken glühen;
Wenn die Lüfte golden, scheint die Wiese grüner.
Ich nasche die Blüten, ihr könnt sie nicht hüten.

—Friedrich von Schlegel

The Butterfly

Why should I not dance? It is easy for me,
and enticing colors shimmer here in the green.
My brightly colored wings shine ever more brightly,
and all the little flowers smell ever sweeter.
I'll feast on the flowers, you can't protect them.

How great is the joy, early or late,
to float frivolously over valley and hill.
When the evening whispers, you see clouds glow;
When the air is golden, then the meadow shines still more green.
I'll feast on the flowers, you can't protect them.

End of group I.

An den Mond, D.259 (1819?)

Füllest wieder Busch und Tal
still mit Nebelglanz,
lösest endlich auch einmal
meine Seele ganz;

Breitest über mein Gefild
lindernd deinen Blick,
wie des Freundes Auge mild
über mein Geschick.

Jeden Nachklang fühlt mein Herz
Froh' und trüber Zeit,
wandle zwischen Freud und Schmerz
in der Einsamkeit.

Fliesse, fliesse, lieber Fluss!
Nimmer werd ich froh;
so verrauschte Scherz und Kuss,
und die Treue so.

Ich besass es doch einmal,
was so köstlich ist!
Dass man doch zu seiner Qual
nimmer es vergisst!

Rausche, Fluss, das Tal entlang,
ohne Rast und Ruh,
rausche, flüstre meinem Sang
Melodien zu,

Wenn du in der Winternacht
wütend überschwillst,
oder um die Frühlingspracht
junger Knospen quillst.

Selig, wer sich vor der Welt
ohne Hass verschliesst,

To the Moon

Again you fill wood and valley
silently with misty light,
and at last you also
set my soul utterly free.

You spread over my fields
your healing gaze,
like the eye of a friend gently
watching over my fate.

My heart feels every echo
of happy times and sad,
I wander between joy and pain
in my loneliness.

Flow, flow, sweet river!
Never shall I be happy;
joking and kissing have passed away,
and faithfulness.

I did possess it once,
a thing so precious!
So that, to one's torment,
it is never forgotten!

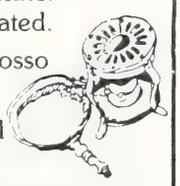
Murmur on, river, through the valley,
without ceasing,
murmur, whisper to my song
your melodies,

When, on a wintry night,
you overflow in rage
or when, in your spring glory,
you soak young buds.

Happy is the one who
shuts himself from the world without hate,

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einen Freund am Busen hält
und mit dem geniesst,

Was, von Menschen nicht gewusst
oder nicht bedacht,
durch das Labyrinth der Brust
wandelt in der Nacht.

—Johann Wolfgang von Goethe

clasps a friend to his heart
and with him enjoys

all that which, unknown to men
or unconsidered,
through the labyrinth of the heart
wanders in the night.

An den Mond, D.193 (1815)

Geuss, lieber Mond, geuss deine Silberflimmer
durch dieses Buchengrün,
wo Phantasien und Traumgestalten
immer vor mir vorüberflieh'n!

Enthülle dich, dass ich die Stätte finde,
wo oft mein Mädchen sass,
und oft, Weh'n des Buchbaums und der Linde,
der goldnen Stadt vergass!

Enthülle dich, dass ich des Strauchs mich freue,
der Kühlung ihr gerauscht,
und einen Kranz auf jeden Anger streue,
wo sie den Bach belauscht!

Dann, lieber Mond, dann nimm den Schleier wieder,
und traur' um deinen Freund,
und weine durch den Wolkenflor
hernieder, wie dein Verlassner weint!

—Ludwig Hölty

To the Moon

Pour, dear moon, pour your silver light

through the green of these beech trees,
where fantasies and dream-figures
ever flee before me.

Unveil yourself, that I may find the place
where often my sweetheart sat,
and often, amid waving beech and linden,

forgot the gilded town.

Unveil yourself that I may enjoy the branch

that whispered cooling shade to her,
and that I may lay a garland on the meadow
where she listened to the brook.

Then, dear moon, take back your veil again,

and mourn your friend,
and weep through the gauze of the clouds,
as I, the one forsaken, weep.

Please turn the page quietly, and only after the music has stopped.

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Der Einsame, D.800 (1825?)

Wenn meine Grillen schwirren
bei Nacht, am spät erwärmten Herd,
dann sitz ich mit vergnügtem Sinn
vertraulich zu der Flamme hin,
so leicht, so unbeschwert.

Ein trautes, stilles Stündchen
bleibt man noch gern am Feuer wach,
man schürt, wenn sich die Lohe senkt,
die Funken auf und sinnt und denkt:
Nun abermal ein Tag!

Was Liebes oder Leides
sein Lauf für uns dahergebracht,
es geht noch einmal durch den Sinn;
allein das Böse wirft man hin,
es störe nicht die Nacht.

Zu einem frohen Traume
bereitet man gemach sich zu,
wann sorgenlos ein holdes Bild
mit sanfter Lust die Seele füllt,
ergibt man sich der Ruh.

Oh, wie ich mir gefalle
in meiner stillen Ländlichkeit!
Was in dem Schwarm der lauten Welt
das irre Herz gefesselt hält,
gibt nicht Zufriedenheit.

Zirpt immer, liebe Heimchen,
in meiner Klause eng und klein.
Ich duld euch gern: ihr stört mich nicht,

wenn euer Lied das Schweigen bricht,
bin ich nicht ganz allein.

—Carl Lappe

The Recluse

When my crickets chirp
at night by the late warmth of the hearth,
then I sit happily
gazing contentedly into the flame,
at ease, quite unencumbered.

For one cozy, quiet hour
I like to remain awake by the fire,
stirring the embers, when the blaze
goes down, pondering and thinking:
Well, another day!

Whatever joy or sorrow
its course brought for us
runs through the mind again,
but we throw out the bad,
so as not to disturb our night.

For a pleasant dream
we gently compose ourselves,
and when, without effort, a lovely image
fills the soul with tender joy,
we yield to rest.

Oh, how contented I am
in my quiet rusticity!
That which, in the throngs of the noisy world,
holds captive the restless heart,
brings no contentment.

Chirp on, dear crickets,
in my narrow little cell.
I gladly put up with you: you don't bother me;
when your song breaks the silence,
I am not entirely alone.

An die Entfernte, D.765 (1822)

So hab ich wirklich dich verloren?
Bist du, O Schöne, mir entflohn?
Noch klingt in dem gewohnten Ohren
ein jedes Wort, ein jeder Ton.

So wie des Wandrers Blick am Morgen
vergebens in die Lüfte dringt,
wenn, in dem blauen Raum verborgen,
hoch über ihm die Lerche singt,

So dringet ängstlich hin und wieder
durch Feld und Busch und Wald mein Blick;
dich rufen alle meine Lieder:
o komm, Geliebte, mir zurück.

—Johann Wolfgang von Goethe

To the Distant Lover

Have I really lost you, then?
Have you, O fair one, flown from me?
Your every word and every inflection
still sounds in my ear in the familiar way.

Just as the traveler's gaze in the morning
vainly searches the sky
when, hidden in that blue space,
high above, the lark sings,

so does my gaze search anxiously
for you through field, grove, forest;

All my songs call to you:
"Oh, my beloved, come back to me."

An Sylvia, D.891 (1826)

Was ist Sylvia, saget an,
dass sie die weite Flur preist?
Schön und zart seh ich sie nahn,
auf Himmelsgunst und Spur weist,
Dass ihr alles untertan.

Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
ihrem Aug eilt Amor zu,
dort heilt er seine Blindheit,
und verweilt in süsser Ruh.

Darum Sylvia, tön, o Sang,
der holden Sylvia Ehren;
jedem Reiz besiegt sie lang,
den Erde kann gewähren:
Kränze ihr und Saitenklang!

—German version by Eduard von Bauernfeld

To Sylvia

Who is Sylvia? What is she
that all our swains commend her?
Holy, fair, and wise is she:
the heaven such grace did lend her,
that she might admired be.

Is she kind as she is fair?
For beauty lives with kindness;
Love doth to her eyes repair
To help him of his blindness,
And being help'd, inhabits there.

Then to Sylvia let us sing
that Sylvia is excelling;
she excells each mortal thing
upon the dull earth dwelling.
To her garlands let us bring.

—William Shakespeare

Auf dem Wasser zu singen, D.774 (1823)

Mitten im Schimmer der spiegelnden Wellen
Gleitet, wie Schwäne, der wankende Kahn;
Ach, auf der Freude sanftschimmernden Wellen
Gleitet die Seele dahin wie der Kahn
Denn von dem Himmel herab auf die Wellen
Tanzet das Abendrot rund um den Kahn.

Über den Wipfeln des westlichen Haines,
Winket uns freundlich der rötlich Schein;
Unter den Zweigen des östlichen Haines
Säuselt der Kalmus im rötlichen Schein;
Freude des Himmels und Ruhe des Haines
Atmet die Seel' im errötenden Schein.

Ach, es entschwindet mit tauigem Flügel
Mir auf den wiegenden Wellen die Zeit.
Morgen entschwinde mit schimmerndem Flügel
Wieder wie gestern und heute die Zeit
Bis ich auf höherem strahlenden Flügel
Selber entschwinde der wechselnden Zeit.

—Friedrich Leopold Stolberg

To be Sung on the Water

Amid the sparkle of the mirroring waves
glides, like swans, the rocking skiff;
Ah, on joy's gently sparkling waves
the soul glides away, like the skiff.
For down from heaven on the waves
the red of sunset dances around the boat.

Over the tops of the grove in the west
beckons to us the reddish glow;
under the branches of the grove in the east
the iris whispers in the reddish light.
Heaven's joy and the forest's tranquility
the soul breathes in the blushing glow.

Ah, time disappears with dewy wings
on the rocking waves.
Tomorrow time may disappear with dewy wings
again like yesterday and today.
until I, on higher, shining wings,
shall myself disappear with the changing times.

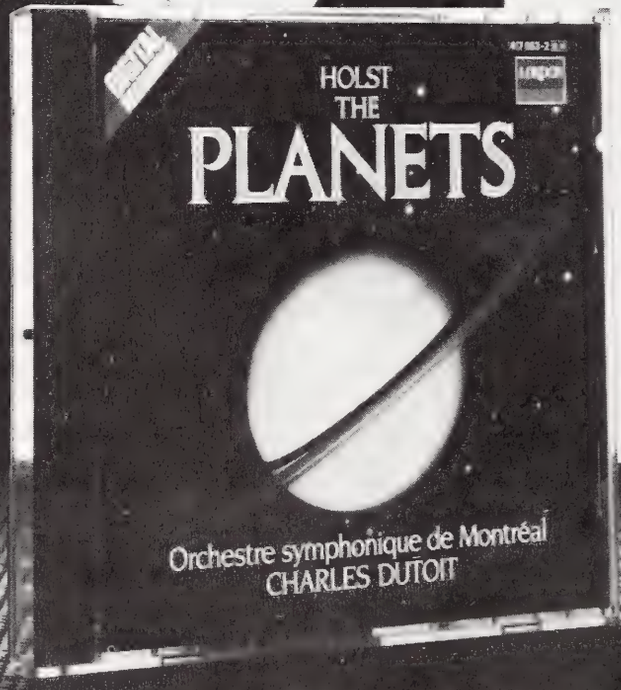
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Heimliches Lieben, D.922 (1827)

O du, wenn deine Lippen mich berühren,
so will die Lust die Seele mir entführen,
ich fühle tief ein namenloses Beben
den Busen heben.

Mein Auge flammt, Glut schwebt auf
meinen Wangen,
es schlägt mein Herz ein unbekannt
Verlangen,
mein Geist verirrt in trunkner Lippen
Stammeln,
kann kaum sich sammeln.

Mein Leben hängt in einer solchen Stunde
an deinem süssen, rosen weichen Munde,
und will bei deinem trauten Arm
umfassen
mich fast verlassen.

O dass es doch nicht ausser sich kann
fliehen,
die Seele ganz in deiner Seele glühen,
dass doch die Lippen, die vor Sehnsucht
brennen,
sich müssen trennen!

Dass doch im Kuss mein Wesen nicht
zerfliesset,
wenn es so fest an deinen Mund sich
schliesset,
und an dein Herz, das niemals laut darf
wagen
für mich zu schlagen.

—Karoline Louise von Klenke

Secret Love

O you, when your lips touch me,
then joy threatens to ravish my soul;
I feel deep within a nameless trembling
that agitates my breast.

My eyes flame, a blush hovers on my
cheeks,
my heart beats with an unknown longing,

my thoughts, confused in the stammering
of my drunken lips,
can scarcely gather themselves.

In such an hour, my life hangs
on your sweet, rosy, soft mouth,
and I almost wish, at the enfolding of your
beloved arms,
to die.

Oh, that I cannot escape from myself,

my soul glowing fully within yours,
that these lips, which burn with longing,

must part!

Oh, that my being may not dissolve in kisses,

when pressed so close to your mouth;

and to your heart, which may never dare

to beat for me.

Suleika I, D.720 (1821)

Was bedeutet die Bewegung?
Bringt der Ost mir frohe Kunde?
Seiner Schwingen frische Regung
kühlt des Herzens tiefe Wunde.

Kosend spielt er mit dem Staube,
jagt ihn auf in leichten Wölkchen,
treibt zur sichern Rebenlaube
der Insekten frohes Völkchen.

Lindert sanft der Sonne Glühen,
kühlt auch mir die heissen Wangen,
küsst die Reben noch im Fliehen,
die auf Feld und Hügel prangen.

Und mir bringt sein leises Flüstern
von dem Freunde tausend Grüsse;
eh' noch diese Hügel düstern
grüssen mich wohl tausend Küsse.

Suleika I

What does this stirring mean?
Is the east wind bringing me happy news?
The fresh touch of its wings
cools the deep wound in my heart.

Caressingly he plays with the dust,
chasing it into little clouds,
driving into the security of the vine-leaves
the happy population of insects.

Gently it tempers the sun's glow,
cools as well my fevered cheeks;
kisses in passing the grapes
that adorn the fields and hills.

And his soft whispering brings me
a thousand greetings from my friend;
before dusk darkens these hills,
a good thousand kisses greet me.

Please turn the page quietly.

Und so kannst du weiterziehen!
Diene Freunden und Betrübten!
Dort, wo hohe Mauern glühen,
find ich bald den Vielgeliebten.

Ach, die wahre Herzenskunde,
Liebeshauch, erfrischtes Leben
wird mir nur aus seinem Munde,
kann mir nur sein Atem geben.

—Marianne von Willemer,
rev. Johann Wolfgang von Goethe

Now you can go on your way!
Serve friends and those sad in heart.
There, where high walls glow,
I shall soon find my well-beloved.

Ah, a true knowledge of the heart,
a breath of love, life refreshed
comes to me only from his mouth,
only his breath can give it to me.

Suleika II, D.717 (1824)

Ach, um deine feuchten Schwingen,
West, wie sehr ich dich beneide:
denn du kanst ihm Kunde bringen
was ich in der Trennung leide!

Die Bewegung deiner Flügel
weckt im Busen stilles Sehnen;
Blumen, Augen, Wald und Hügel
stehn bei deinem Hauch in Tränen.

Doch dein mildes sanftes Wehen
kühlt die wunden Augenlider;
ach, für Leid müsst' ich vergehen,
hofft ich nicht zu sehn ihn wieder.

Eile denn zu meinem Lieben,
spreche sanft zu seinem Herzen;
doch vermeid ihn zu betrüben
und verbirg ihm meine Schmerzen.

Sag ihn, aber sag's bescheiden:
seine Liebe sei mein Leben,
freudiges Gefühl von beiden
wird mir seine Nähe geben.

—Marianne von Willemer,
rev. Johann Wolfgang von Goethe

Suelika II

Ah, west wind, how often I envy you
for your damp wings:
for you can bring news to him
of what I suffer from our parting!

The motion of your wings
awakens a silent longing in my breast;
flowers, eyes, forest, and hills
are in tears at your breath.

Yet your mild, gentle blowing
cools my sore eyelids;
ah, for sorrow I could pass away
if I had no hope of seeing him again.

Then hasten to my love,
speak tenderly to his heart;
yet avoid saddening him,
and conceal my sorrow from him.

Tell him—but say it discreetly—
that his love is my life,
and that happiness in both
will come when he is near.

Die junge Nonne, D.828 (1824/25)

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
und finster die Nacht, wie das Grab!

Immerhin, immerhin,
so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
es bebten die Glieder, wie jetzo das Haus,
es flammte die Liebe, wie jetzo der Blitz,
und finster die Brust, wie das Grab.

Nun tobe, du wilder, gewältiger Sturm,
im Herzen ist Friede, im Herzen ist Ruh;
des Bräutigams harret die liebende Braut,
gereinigt in prüfender Glut,
der ewigen Liebe getraut.

The Young Nun

How the howling storm rages in the treetops!
The rafters creak, the house trembles.
The thunder cracks, the lightning flashes,
and the night is dark as the grave!

Well, well,
just so it recently raged in me.
Life raged, just as the storm does now,
my limbs trembled, as the house does now,
love blazed, as does the lightning,
and my heart was dark as the tomb.

Now roar, you wild, mighty storm,
in my heart is peace, my heart is at rest;
the loving bride awaits her bridegroom,
purified in the testing fire,
dedicated to eternal love.

Ich harre, mein Heiland! mit sehnendem Blick!
Komme, himmlischer Bräutigam, hole die Braut,
erlöse die Seele von irdischer Haft! . . .
Horch, friedlich ertönet das Glöcklein vom Turn!
Es lockt mich das süsse Getön
allmächtig zu ewigen Höhn.
Alleluja! Alleluja!

I await, my savior! with yearning eyes!
Come, heavenly bridegroom; fetch your bride,
release my soul from earthly confinement!
Hark, how friendly sounds the bell in the tower!
Its sweet sound lures me
all-powerfully to the eternal heights.
Alleluia! Alleluia!

—Jakob Nikolaus Craigher de Jachelutta

End of group III.

Iphigeneia, D.573 (1817)

Blüht denn hier an Tauris Strande,
aus dem teuren Vaterlande
keine Blume? Weht kein Hauch
aus den seligen Gefilden,
wo Geschwister mit mir spielten?
Ach, mein Leben ist ein Rauch.

Trauernd wank' ich in dem Haine,
keine Hoffnung nähr' ich, keine,
meine Heimat zu ersehn;
und die See mit hohen Wellen,
die an Klippen sich zerschellen,
übertäubt mein leises Flehn.

Göttin, die du mich gerettet,
an die Wildnis angekettet,
rette mich zum zweiten Mal.
Gnädig, lasse mich den meinen,
lass, O Göttin, mich erscheinen
in des grossen Königs Saal.

—Johann Mayrhofer

Iphigeneia

Does there blossom, on the shore of Tauris,
no flower from my beloved native land?
Does no gentle breeze blow
from those beloved fields
where my sisters played with me?
Ah, my life is as a vapor.

In sadness I wander through the grove,
but I nourish no hope, none,
of seeing my homeland again;
and the sea, with its towering waves,
which break against the cliffs,
drowns out my soft pleading.

Goddess, who saved me once
and imprisoned me in this wilderness,
save me yet again.
Graciously let me return to my own people;
O goddess, let me appear
in the hall of the great king.

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Ganymed, D.544 (1817)

Wie im Morgenglanze
du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
sich an mein Herz drängt
deiner ewigen Wärme
heilig Gefühl,
unendliche Schöne!

Dass ich dich fassen möcht
in diesen Arm!

Ach, in deinem Busen
lieg ich, schmachte,
und deine Blumen, dein Gras
drängen sich an mein Herz.
Du kühlst den brennenden
Durst meines Busens,
lieblicher Morgenwind!
Ruft drein die Nachtigall
liebend nach mir aus dem Nebeltal.

Ich komm, ich komme!
Wohin? Ach, wohin?

Hinauf! Hinauf strebt's.
Es schweben die Wolken
abwärts, die Wolken
neigen sich der sehnenden Liebe.
Mir! Mir!
In euerm Schosse
aufwärts!
Umfangend umfangen!
Aufwärts an deinen Busen,
alliebender Vater!

—Johann Wolfgang van Goethe

Ganymede

In the morning splendor,
how you glow around me,
Spring, Beloved!
With thousandfold raptures of love
there pours into my heart
the sacred sense
of your eternal warmth,
infinite beauty!

Oh, that I might hold you
in my arms!

Ah, on your breast
I lie, I languish,
and your flowers, your grass
press their way to my heart.
You cool the burning
thirst of my soul,
fair morning wind!
The nightingale calls to me
lovingly from the misty valley.

I come, I come!
Whither? Ah, whither?

Upward! Upward I strive.
The clouds float
downwards, the clouds
yield before the yearning love.
To me! To me!
In your lap
upwards!
Embracing, embraced!
Upwards to your bosom,
all-loving Father!

Die Götter Griechenlands, D.677 (1819)

Schöne Welt, wo bist du? Kehre wieder,
Holdes Blütenalter der Natur!
Ach, nur in dem Feenland der Lieder
lebt noch deine fabelhafte Spur.
Ausgestorben trauert das Gefilde,
keine Gottheit zeigt sich meinem Blick.
Ach, von jenem lebenwarmen Bilde
Blieb der Schatten nur zurück.

—Friedrich Schiller

The Gods of Greece

Fair world, where are you? Oh, return,
lovely springtime of nature.
Alas, only in the fairyland of songs
does your fabled trace still live.
The fields, deserted, mourn;
no deity reveals himself to my eyes.
Ah, of that vivid image,
only the shadows have remained.

Der Musensohn, D.764 (1822)

Durch Feld und Wald zu schweifen,
Mein Liedchen weg zu pfeifen,
So geht's von Ort zu Ort!
Und nach dem Takte reget
Und nach dem Mass beweget
Sich alles an mir fort.

Son of the Muses

Rambling through field and wood,
whistling my little song—
so go I from place to place!
And everything around me
rises to my beat,
and moves to my measure.

Ich kann sie kaum erwarten,
Die erste Blum' im Garten,
Die erste Blüt' am Baum.
Sie grüssen meine Lieder,
Und kommt der Winter wieder,
Sing ich noch jenen Traum.

Ich sing ihn in der Weite,
Auf Eises Läng' und Breite,
Da blüht der Winter schön!
Auch diese Blüte schwindet,
Und neue Freude findet
Sich auf bebauten Höhn.

Denn wie ich bei der Linde
Das junge Völkchen finde,
Sogleich erreg ich sie.
Der stumpfe Bursche bläht sich,
Das steife Mädchen dreht sich
Nach meiner Melodie.

Ihr gebt den Sohlen Flügel
Und treibt durch Tal und Hügel
Den Liebling weit vom Haus.
Ihr lieben, holden Musen,
Wann ruh ich ihr am Busen
Auch endlich wieder aus?

—Johann Wolfgang von Goethe

I can scarcely wait for them,
the first flower in the garden,
the first blossom on the tree.
They greet my songs,
and when winter comes again,
I will sing still of that dream.

I sing it in far places,
the length and breadth of the ice,
where winter already blossoms.
This blossom, too, fades,
and new joy is found
on the tilled heights.

For when I come upon the young
people by the linden tree,
I stir them up.
The dull fellow smartens up,
the awkward maiden turns
toward my melody.

You give wings to my feet
and, through valley and hill,
drive your beloved far from home.
Lovely, fair muses—
when will I too finally
rest again on her bosom?

—translations by S.L.

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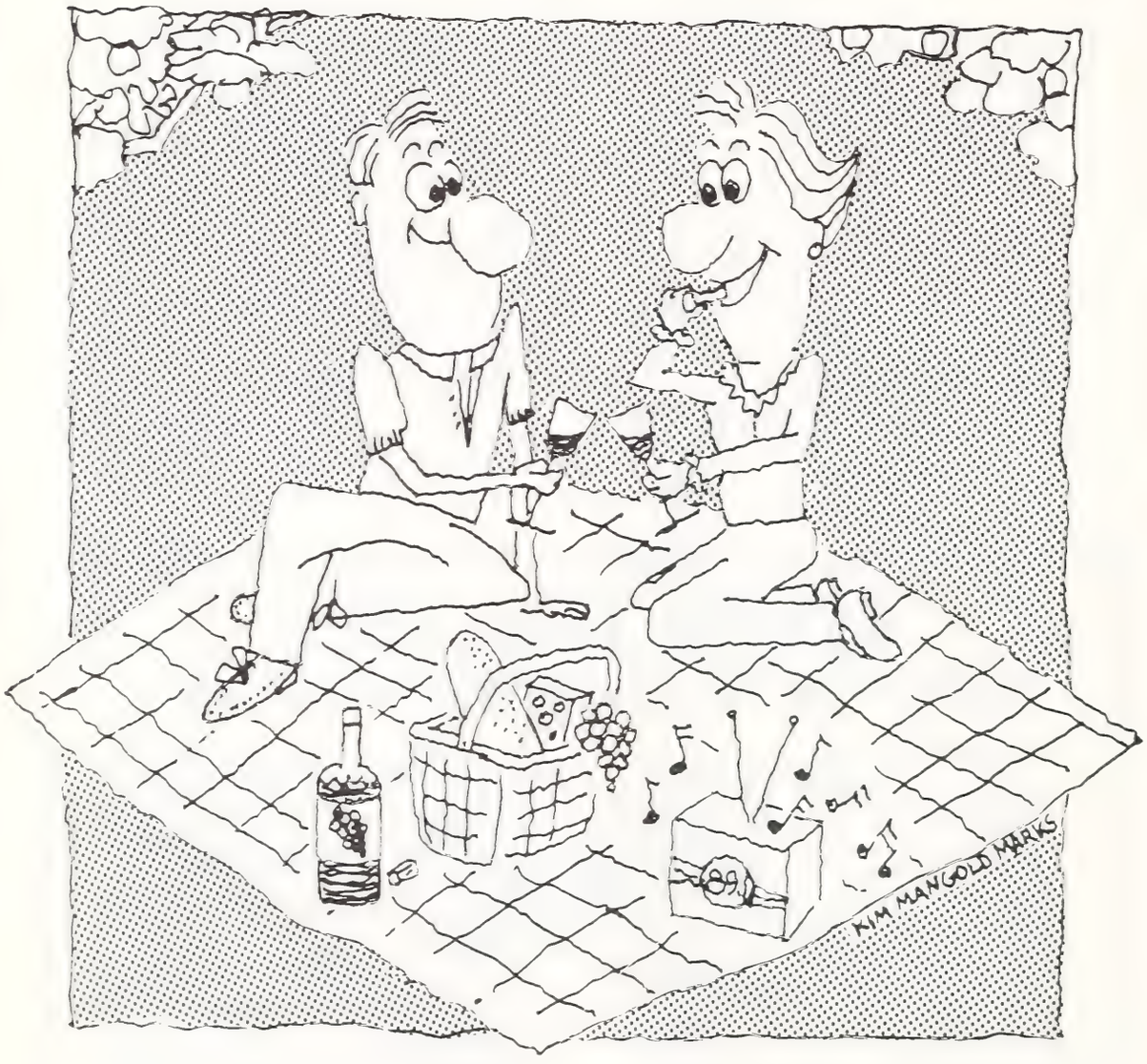
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NOTES

Wolfgang Amadè Mozart
Overture to *The Impresario,* K.486

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. Composed in 1786, Der Schauspieldirektor (The Impresario) *was first performed at the Orangerie at Schönbrunn in the suburbs of Vienna on 7 February that year. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

From the *Wiener Zeitung* of 8 February 1786:

> On Tuesday, H.M. the Emperor gave a festivity at Schönbrunn for the exalted Governor-General of the I. & R. Netherlands and a gathering of the local nobility. Forty cavaliers . . . being invited, they made their choice of ladies, left the Hofburg at 3 o'clock in pairs for Schönbrunn in barouches and closed carriages, with His Imp. Maj., who conducted Her Serene Highness the Archduchess Christina, and there alighted at the Orangerie. This had been prepared most lavishly and prettily for luncheon with which to receive the guests. The table, below the orange trees, was most charmingly decorated with local and exotic flowers, blossoms, and fruit. While His Imp. Maj. partook of the meal with the exalted visitors and guests, the Imperial and Royal Chamber Music was to be heard in wind instruments. The repast concluded, there was a performance by the actors of the I. & R. National Theater on the stage erected at one end of the Orangerie of a play with arias, especially composed for this festivity, and entitled *Der Schauspiel-director.* At its conclusion, the company of Court Opera singers, on the Italian stage erected at the other end of the Orangerie, gave an *opera buffa* likewise quite newly written for this occasion, and with the title of *Prima la musica e poi le parole*. All this time, the Orangerie was most gloriously illuminated with numerous lights from candelabras and brackets. At 9 o'clock, the whole company returned to town in the same order, with each coach accompanied by grooms with links.

The *Wiener Zeitung's* society reporter did not mention the composer or librettist of either entertainment. For *Der Schauspieldirektor,* the composer was of course Mozart, working to a text by Gottlieb Stephanie the younger (to distinguish him from his

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stepbrother Gottlob), an actor, director, and prolific, thoroughly trivial playwright, originally from Breslau but long settled in Vienna, and best remembered as the librettist of Mozart's *Abduction from the Seraglio*. The composer of *Prima la musica e poi le parole* ("*First the music and then the words*") was Antonio Salieri, who was to live long enough to give composition lessons to Schubert and Liszt, and to be calumnied as the alleged poisoner of Mozart, while the librettist was the accomplished Giambattista Casti. (Opera buffs will recognize *Prima la musica* as an ancestor of *Capriccio* by Richard Strauss and Clemens Krauss.) At the Orangerie party, *Prima la musica*, with its easily recognizable sendups of prominent figures of the Viennese theatrical world, enjoyed the greater success, though *Der Schauspieldirektor* pleased at its brief run of public performances in Vienna soon after the Schönbrunn bash.

The Emperor Joseph II paid the piper and called the tune, or at least the words: the scenarios for both operas were suggested, indeed outlined in great detail, by His Imperial Majesty. The original libretto of *Der Schauspieldirektor* is a pretty numbing affair; it is long, long, long, with about 800 lines of spoken dialogue coming between the overture and the first aria. The situation itself is amusing. An impresario tries to assemble an opera company, but has a hard time of it because of assorted interferences stemming from the sexual dalliances and well-nourished egos of two rival sopranos. The overture is brief—one of the briefest Mozart ever wrote—and suitably gay.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Saverio Mercadante
Concerto in E minor for flute and string orchestra

Saverio Mercadante was born in Altamura, near Bari, Italy, about 17 September 1795 (the date is that of his baptism) and died in Naples on 17 December 1870. The E minor flute concerto is an early work, composed in 1819; its first performance was probably at a concert held soon after at the Naples Conservatory. The present performance is the first by the Boston Symphony Orchestra. The score calls for solo flute and string orchestra.

Though he is all but forgotten today, Saverio Mercadante was once one of the giants of Italian opera, both in terms of prolific output and frequent performance. It comes as a surprise, then, to realize that he began his musical life as a composer of instrumental music and more or less stumbled into opera when invited by the impresario of the San Carlo opera house—none other than Rossini—to compose an opera for the house. *The Apotheosis of Hercules* was received enthusiastically, and Mercadante followed it up with nearly five dozen further operas in the ensuing half century.

But what attracted Rossini's attention in the first place was Mercadante's orchestral music, some of which he had heard when he visited the Naples Conservatory in 1817. After this experience, Rossini wrote a letter to the director of the conservatory commenting, "My compliments—your young pupil Mercadante begins where we finish." Indeed, Mercadante's career ran right through the period that extends from Rossini's *Barber of Seville* to Verdi's *Don Carlos*. Although there were strained relations between Mercadante and Verdi for a number of years, the younger and greater master nonetheless held considerable respect for Mercadante. In 1868, when Verdi was planning a composite Requiem in memory of Rossini, he insisted that Mercadante, who was then old and blind, be included, "even for just a few bars."

To most Italian composers of the early nineteenth century, purely instrumental music was but a training ground, a means of exercising those techniques that would soon be turned to dramatic use. The rich tradition of Baroque concertos from Stradella, Corelli, Vivaldi, and others had pretty well run its course. Yet the concerto had been so overwhelming a force in Italian musical practice that it remained some-




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thing more than a shadow of its former self, and new concertos adopted some of the elements of the classical style. Yet one thing remained resolutely Italian: the emphasis on the soloist, as if he were an operatic singer standing center-stage, for whom the orchestra provided largely a background, a support, and occasionally contrast, but little or nothing in the way of genuine dialogue.

Mercadante's E minor concerto, one of six flute concertos in his output, exists in two forms, an earlier one for flute with a standard orchestra (pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, one trombone, and strings) and a later revision that simplified the orchestral part—reducing it, probably for purely practical reasons, to strings alone—while it elaborated the solo part with greater virtuosity. The orchestra begins with a full statement of the opening ritornello, including a full statement of the second theme in the relative major, before the soloist enters. While this reduces any dramatic opposition between orchestra and soloist (in the sense of the Mozart concertos, for example), it sets us up to appreciate the execution of the soloist, whose part is decorated with all kinds of elaborate fioritura. The slow movement is for all practical purposes an operatic cantilena, with the flute soaring in its *bel canto* way above the orchestral accompaniment. The finale is a "Russian Rondo" built on a rhythmic figure that swings back and forth between E minor and G major. Between returns of the tune, the soloist embellishes with ever more brilliant figures designed to spark precisely the same kind of applause from the audience that the operatic diva sought at the end of a grand *scena*.

—Steven Ledbetter

Carl Nielsen
Concerto for Flute and Orchestra

Carl August Nielsen was born in Sortelung, near Norre Lyndelse on Funen, Denmark, on 9 June 1865 and died in Copenhagen on 3 October 1931. He composed the Flute Concerto in just nine days in 1926; the score is dated 1 October, and the work received its first performance just three weeks later, on 21 October, in Paris, with Gilbert Jespersen as the soloist and Emil Telmanyi conducting. In addition to the solo flute, the score calls for two each of oboes, clarinets, bassoons, and horns, one bass trombone, timpani, and strings.

Nielsen's last two concertos were for solo wind instruments (flute and clarinet) with orchestra. Neither work attempts to recreate the long-established traditional form of the concerto, in which an orchestral ritornello alternates with formal solo statements. Both grow out of the character of the solo instrument and perhaps to some extent out of the personality of the musician for which it was composed. The dedicatee, Gilbert Jespersen, was flutist of the Copenhagen Wind Quintet, for which Nielsen had composed his delectable work in that medium (though he wrote it before Jespersen joined the ensemble). Nielsen's main musical concern in writing the earlier work was to invent an individual musical character for each of the very diverse instruments in that ensemble. The same element is apparent in the Flute Concerto, in which the solo instrument frequently finds itself paired for considerable stretches with the clarinet or the bassoon or even (most strikingly) the bass trombone. The music is conceived in a contrapuntal style, and the rhythmic continuity suggests at times almost a pastiche of Baroque music, though Nielsen's forms and harmonic plan are entirely original.

The concerto is laid out in two movements, the first of which begins with a bustling sequence in sixteenth-notes that sets up the main thrust of the movement, the flute

evidently hunting for a tonal resting place (the opening key is not really clear). A tranquil, lyric melody in F soon arrives, sounding for all the world like the "second theme" in an orthodox sonata form. Suddenly, though, comes an extraordinary passage in which the trombone tries, rather vulgarly, to dominate the proceedings. The flute has its own, quite contrary, agenda. The full orchestra comes to the soloist's aid and hints at a new theme soon to be taken up by the flute in a floating, relaxed solo in E. The core of this melody—and its key—will play a significant role in the second movement. A flute cadenza is interrupted by the orchestra; a second attempt at a cadenza becomes a duet when the clarinet insists on joining in. Finally the orchestra brings back the theme that had originally sounded like the "second theme," but in an unanticipated key, G-flat. The flute evidently agrees, but the ending of the movement is by no means definitive.

The second movement opens with a marked rhythmic figure in the strings. The solo flute begins a cheerful little melody in G that leads to much conversation (it also happens to begin with the same melodic shape as the "new" melody that appeared in E in the first movement, but its new rhythmic design disguises the similarity). A slower section offers a pensive theme in the flute, which then moves to the orchestral basses. When the first cheerful melody returns, we expect perhaps a fairly simple rondo. The character of the music becomes somewhat more turbulent, leading to a passionate reference to the pensive theme. Now the cheerful melody recurs in 6/8 time. At this point, Nielsen originally wrote a different ending, but for the first performance of the concerto, he suddenly found a continuation that would link the two movements. Nielsen brings back the trombone, letting it galumph around with the 6/8 version of this movement's main theme, now in G-flat (the "wrong" key with which the first movement ended). Suddenly it slips into E to sing the lyrical new theme from the first movement—in its original key. The trombone celebrates this triumph with a couple of vulgar glissandi, but the soloist has found the solution: over a timpani ostinato, the flute takes us definitively to E, where we finally hear the 6/8 theme in the key that—in retrospect—was clearly wanted all along. The soloist expresses his frank satisfaction in a final outburst of fioritura.

—S.L.



Carl Nielsen

Johannes Brahms
Symphony No. 4 in E minor, Opus 98

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. His first mention of his Fourth Symphony is in a letter of 19 August 1884 to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885, Brahms gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance at Meiningen on 25 October 1885. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of 22 and 23 December 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on 11 December. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late '50s, friends like Clara Schumann and Albert Dietrich saw the first movement in more or less completed state in the early '60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind you." It was late 1876 when he at last released the work for performance. The terror of Beethoven and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major violin sonata, C major piano trio, and F major string quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year. That year he chose Mürzzuschlag in Styria for his annual holiday*; "The cherries don't ever get to be sweet and edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

As always, he announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885:

> Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entractes; put together

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site—and no place, however lovely, served him more than three years in a row—was one of the principal preoccupations of each spring.

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> they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience.

Meiningen, about 100 miles east and slightly north of Frankfurt, and now just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen. The little town had a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen orchestra was one of Europe's elite musical organizations. Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger*. He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony, and he cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

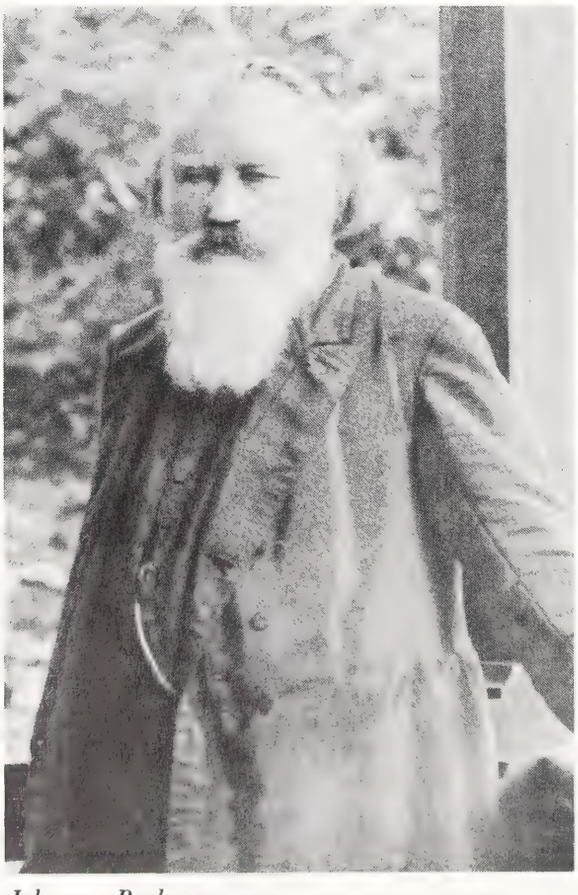
It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more stuck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins, with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conven-

tional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambuctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and,



Johannes Brahms

above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo*. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

—Michael Steinberg



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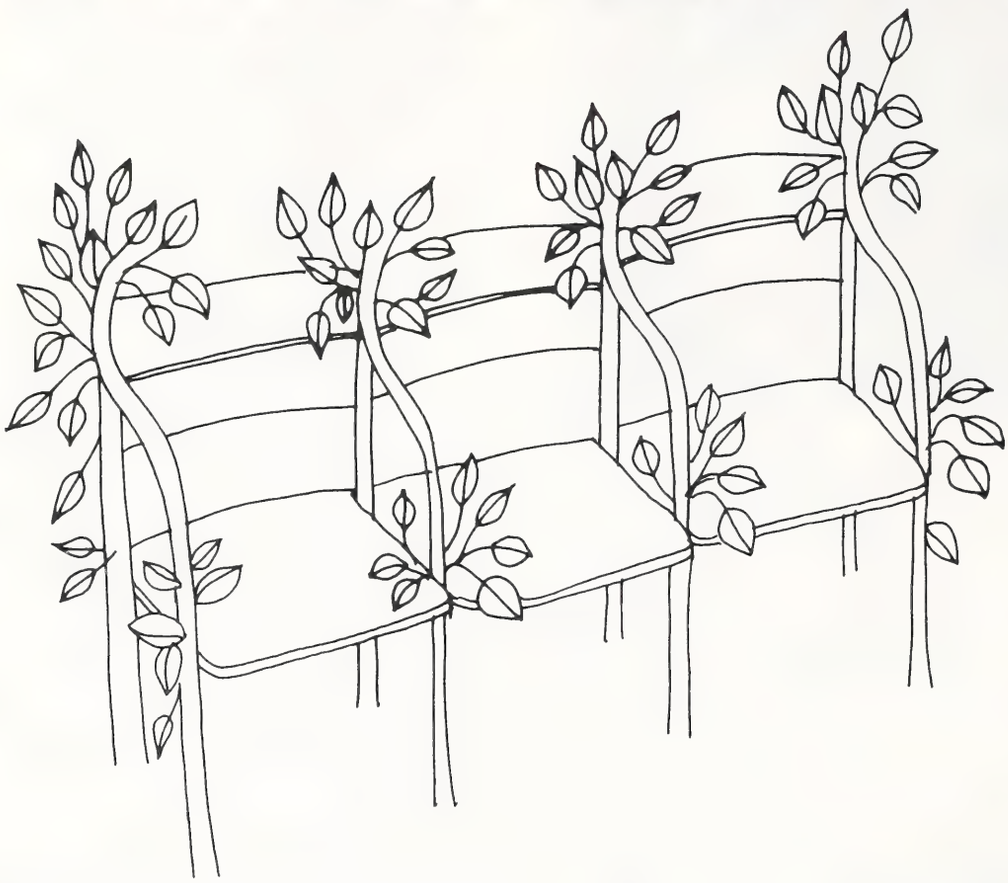
Elly Ameling



One of the most universally beloved and acclaimed artists of our time, Dutch soprano Elly Ameling is one of the world's foremost female Lieder and concert singers. Mme. Ameling's 1986-87 schedule has included an extended recital tour of Italy plus recitals in New York, Los Angeles, Chicago, Boston, Toronto, London, and Amsterdam. She sang a program of Mozart arias with the St. Louis Symphony under Raymond Leppard, *bel canto* arias with the Orpheus Chamber Orchestra in Carnegie Hall, and Bach cantatas at San Marco Cathedral in Venice. Other performances included the Rotterdam Philharmonic under James Conlon and appearances with Carlo Maria Giulini in Rome. This summer brings her to the United States for the opening recital of Tanglewood's fiftieth-anniversary season and for return visits to the Art Song Festivals in Cleveland and Milwaukee. Highlights of Mme. Ameling's 1987-88 season include her biennial recital at Carnegie Hall and pairs of recitals in San Francisco, Pasadena, and at Dartmouth College. She will perform in England with the English Chamber Orchestra at Windsor and Leeds castles and give two recital programs in London, Amsterdam, and Frankfurt. She will also return to Leipzig with the Gewandhaus Orchestra. In addition to extensive tours in Canada, South America, Spain, and China, she will appear in Tokyo's new Suntory Hall and in Osaka's Symphony Hall.

Mme. Ameling is one of the most widely recorded artists of our day. An all-Ravel record with pianist Rudolf Jansen will soon be released on Erato; recent albums include *bel canto* arias with the Leipzig Gewandhaus under Kurt Masur and "Soirée Français," a recital of French *mélodies* by sixteen composers, on Philips. To encourage and perpetuate the art of Lieder singing, Mme. Ameling has established the Elly Ameling Lied Prize, to be awarded to the outstanding Lieder singer at the International Vocal Competition of s'Hertogenbosch, held annually in the Netherlands. This past year she was a jury member for the world's first "Accompanist of the Art Song" Competition in The Hague. Mme. Ameling has received honorary doctorates from the University of British Columbia, Westminster Choir College, and the Cleveland Institute of Music. For her services to music, she has been honored by her native government with knighthood: Ridder in de Orde van Oranje. Mme. Ameling made her Boston Symphony debut in Bach's *St. Matthew* Passion in 1976 and has since appeared also at Tanglewood both with the orchestra and in recital, most recently in 1984.

Seats at Tanglewood are Yours for the Giving



The Boston Symphony Orchestra would like to offer you a permanent place at Tanglewood along with the masters of great music. A gift of $2,500 will enable you to endow your favorite seat in the Tanglewood Shed. Your name, or that of someone you wish to honor or memorialize, will be inscribed on a plaque and affixed to the seat you have chosen.

By endowing a seat in the Tanglewood Shed you will help to ensure that future summers in the Berkshires will be filled with glorious music. Your endowed seat will also give you a rare opportunity to have a personal and lasting association with the Boston Symphony Orchestra.

For further information about Tanglewood's Endowed Seat Program or other endowment opportunities offered by the Boston Symphony Orchestra, please contact Joyce Serwitz at the Friends Office; Tanglewood; Lenox, MA 01240; (413) 637-1660; or the Development Office; Symphony Hall; Boston, MA 02115; (617) 266-1492, extension 132.

Rudolf Jansen



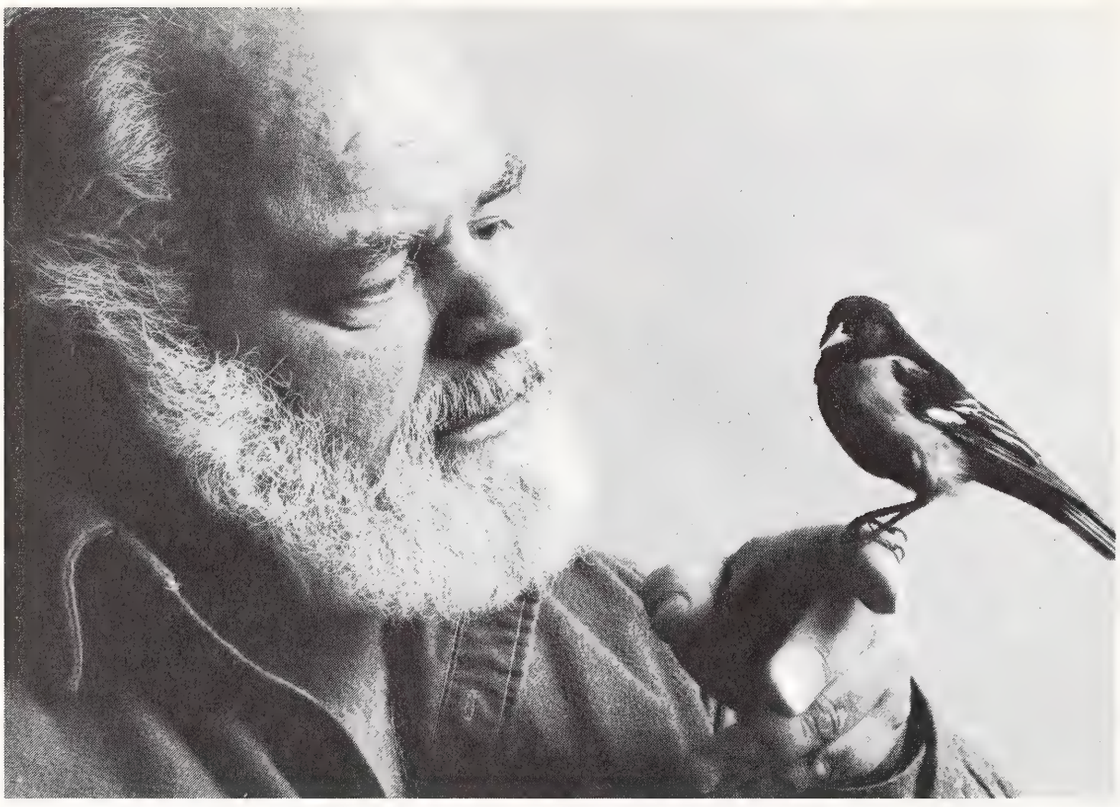
Pianist Rudolf Jansen was born in Arnhem, the Netherlands. He completed his studies at the Amsterdam Conservatory in 1966, receiving the Prix d'Excellence; that same year he was awarded the silver medal of the Amsterdam Concertgebouw. Although Mr. Jansen performs frequently in recital and as soloist with orchestra, his special interest is the art of accompaniment. He has concertized throughout the world with many of today's most distinguished artists, including Elly Ameling, Tom Krause, Evelyn Lear, Thomas Stewart, Birgit Finnilä, Ernst Haefliger, Irina Arkhipova, Agnes Giebel, Jean-Pierre Rampal, and Han de Vries. A renowned teacher, he is also much in demand for his master classes, to which he devotes a generous portion of his time both at home and on his international tours. Mr. Jansen is a featured artist on many chamber music recordings. His albums with Elly Ameling include an all-Ravel recording soon to be released by Erato; "Soirée Français," a recital of French *mélodies* by sixteen composers, on Philips; a digital recording of Mendelssohn Lieder on CBS Masterworks; Hugo Wolf's *Mignon* Lieder on Etcetera, and two mixed recitals on Phonogram.

James Galway



Flutist James Galway's appeal crosses all musical boundaries. His playing, his lively sense of humor, and his ebullient character have become familiar to a vast audience through his extensive touring, his more than thirty best-selling RCA Red Seal albums, and his frequent television appearances. Mr. Galway's discography on RCA features a wide range of classical works, several albums of a more offbeat nature, such as Japanese flute melodies, and music in a more popular vein. His latest recordings are "James Galway and The Chieftains in Ireland," and Nielsen's Flute Concerto and Wind Quintet with the Danish Radio Symphony Orchestra. During the 1987-88 season he tours the West Coast with the Los Angeles Chamber Orchestra and performs with Lorin Maazel and the Pittsburgh Symphony. In Europe he appears at the Belfast Festival, tours Germany and Austria with the Württemburg Chamber Orchestra, and presents his annual Christmas concerts at the Barbican Center in London. He also appears with the Royal Philharmonic at the Lucerne Festival and with the London Philharmonia and Lorin Maazel at London's Royal Albert Hall.

Born in Belfast, Northern Ireland, James Galway began playing the pennywhistle as a small child before switching to flute; a year or two later he won



Photograph by Herb Snitzer

Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

Morning pro musica, an innovative blend of music, news and commentary, is heard on public radio and is America's most listened to program of classical, traditional and contemporary music.

Morning pro musica is made possible in part by a grant from Talbots and by a grant from BayBanks, Inc.

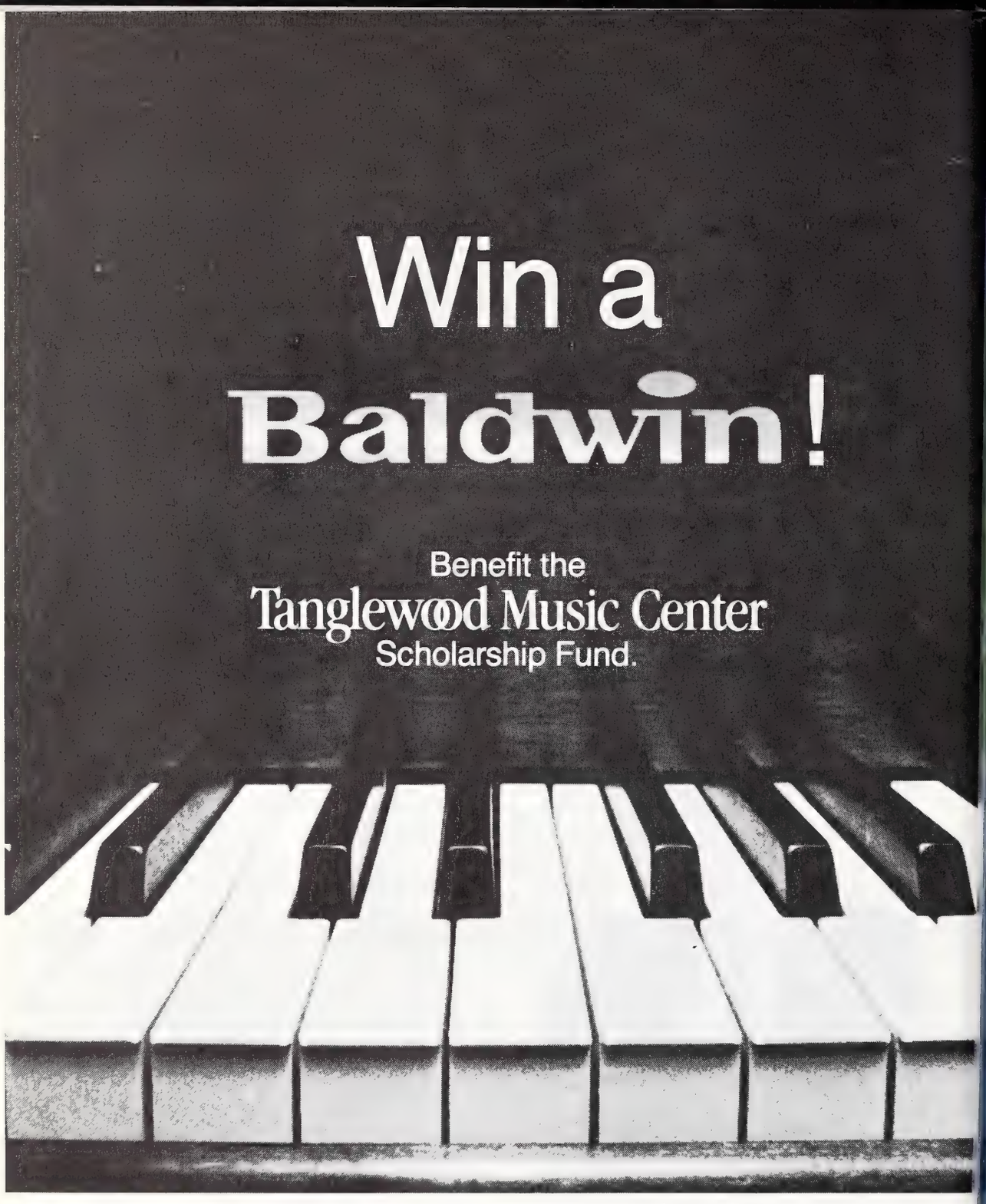
Live broadcasts from Tanglewood are made possible by a grant from Bank of New England.

top prize in three categories in a local flute competition. After studies at the Royal College of Music, the Guildhall School in London, and the Paris Conservatoire, Mr. Galway began his career as an orchestral flute player with the Wind Band of the Royal Shakespeare Theatre at Stratford-upon-Avon. Subsequent posts at the Sadler's Wells Opera and Royal Opera led to positions with the BBC Symphony, the London Symphony, and the Royal Philharmonic, where he was principal flute. In 1969 he became principal flute of the Berlin Philharmonic. In 1975 he began his solo career, playing 120 concerts within just one year and also beginning the recording career which has earned him a Grand Prix du Disque for his recordings of Mozart concertos, "Record of the Year" from both *Billboard* and *Cash Box* magazines, a platinum album, and several gold albums. Mr. Galway's schedule includes recitals, concerto appearances, chamber music, and master classes. This summer brings a twelve-city United States tour with The Chieftains, a performance of Lukas Foss's Flute Concerto at the Aspen Festival, Lucerne Festival concerts with the Israel Philharmonic and the Royal Philharmonic, and concerts at the Amsterdam Concertgebouw with the Rotterdam Philharmonic under James Conlon. Mr. Galway made his Boston Symphony debut on the Opening Night concert of the orchestra's 1984-85 Symphony Hall season.

Phillip Moll



Born in Chicago, pianist Phillip Moll received his first instruction in violin and piano from his father, a violinist with the Chicago Symphony Orchestra. In 1966 he received his bachelor of arts degree in English literature from Harvard University, continuing his music studies during that period with Alexander Tcherepnin, Claude Frank, and Leonard Shure. Postgraduate study followed at the University of Texas, where he received his master of music degree in 1968. After an additional year at the University of Texas as a teaching assistant in the opera workshop, Mr. Moll spent a year in Munich on a German government grant and then remained in Germany for the next eight years on the coaching staff of the Deutsche Oper, Berlin. During this time he became increasingly active in Berlin and throughout Western Europe as an accompanist for concerts, radio broadcasts, and competitions. In 1975 he became permanent accompanist to James Galway, with whom he has recorded several albums. Mr. Moll is also a frequent recital partner to violinist Kyung Wha Chung and soprano Jessye Norman. He also records and performs regularly as an ensemble pianist and harpsichordist with the Berlin Philharmonic under Herbert von Karajan and other conductors. As a soloist, he has appeared with the Berlin Philharmonic, the English Chamber Orchestra, the Orchestra of St. John's Smith Square, and major Australian orchestras. Mr. Moll has toured extensively throughout Europe as well as North America, the Far East, Australia, and Africa. He has recorded for Decca, Deutsche Grammophon, Philips, RCA, and Schwann.



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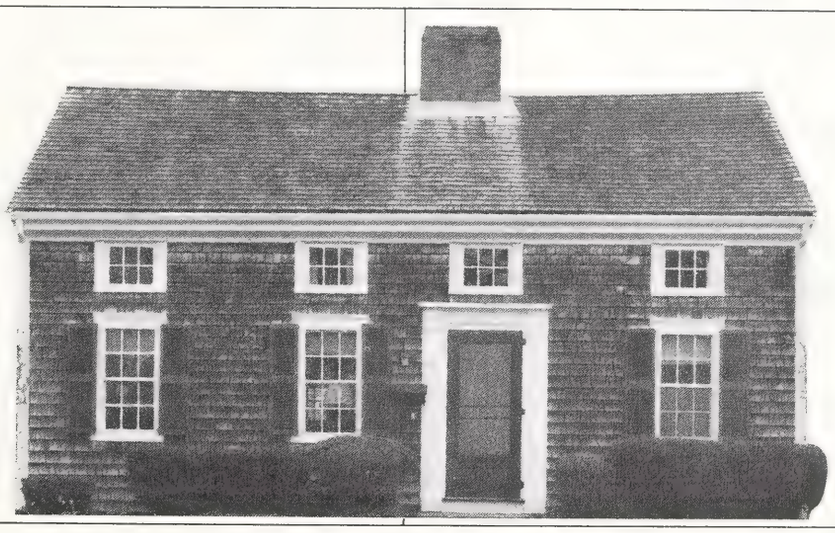
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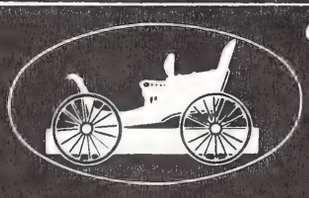
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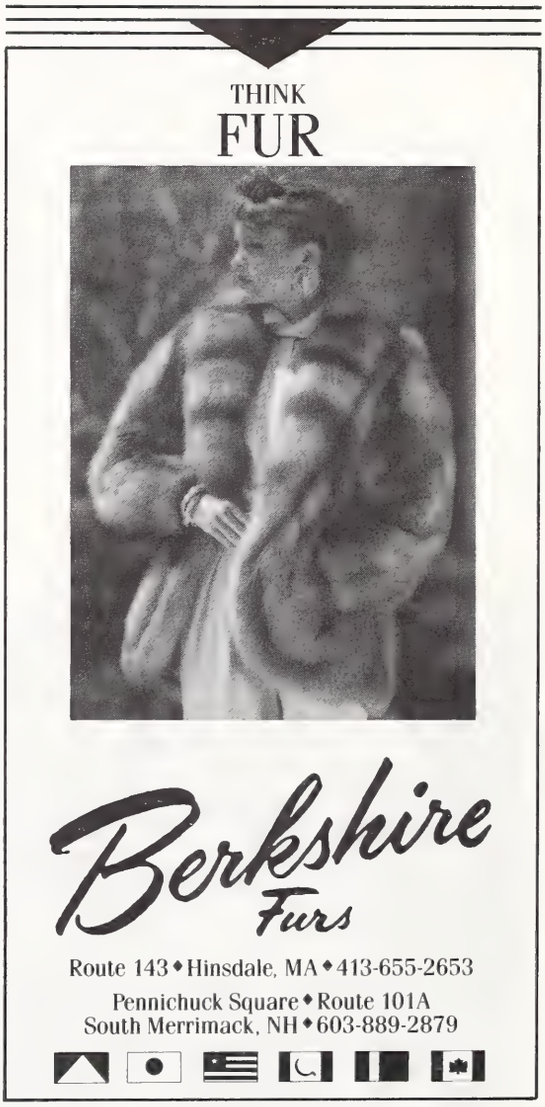
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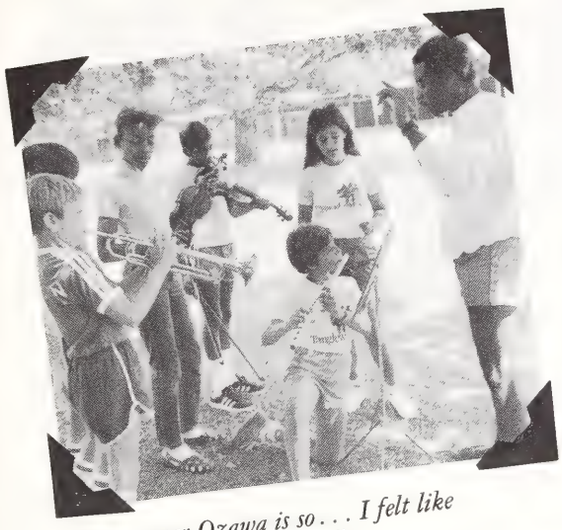
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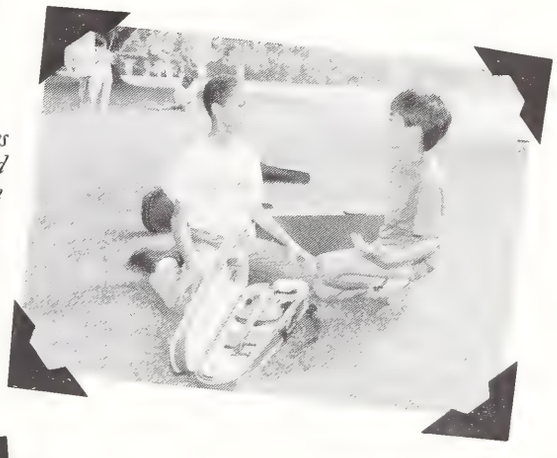
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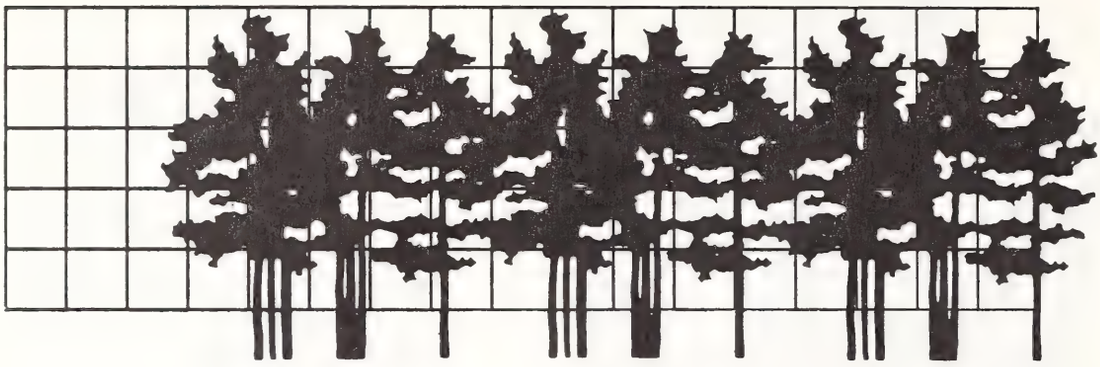
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For further information, please contact the Youth Activities Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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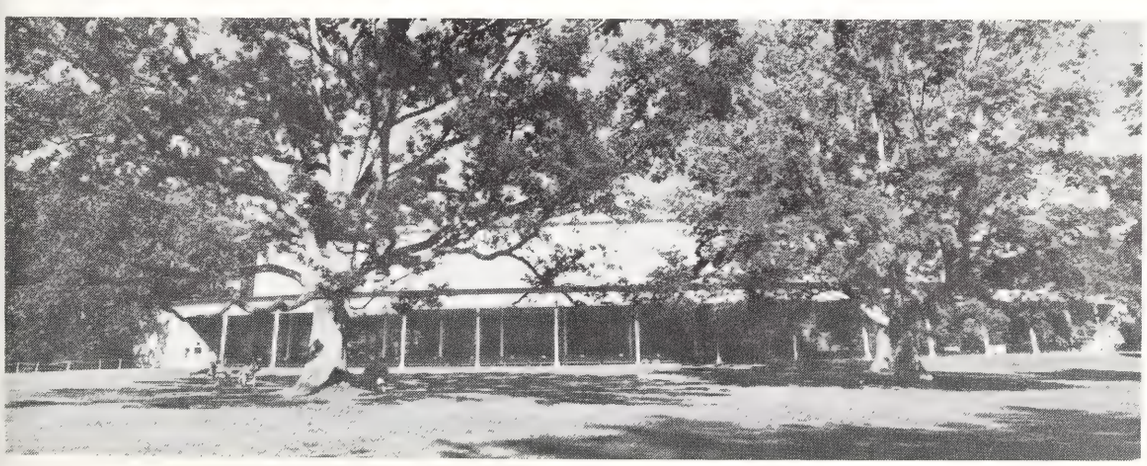
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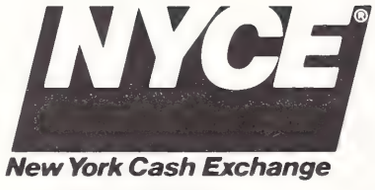
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Friday, 10 July at 7
(Weekend Prelude)

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Friday, 10 July at 9

BOSTON SYMPHONY ORCHESTRA
EDO DE WAART, conductor
EMANUEL AX, piano

ADAMS *Short Ride in a Fast Machine*
(Fanfare for Great Woods)
BEETHOVEN Piano Concerto No. 2
STRAUSS *An Alpine Symphony*

Saturday, 11 July at 8:30

BOSTON SYMPHONY ORCHESTRA
GENNADY ROZHDESTVENSKY, conductor
DIMITER PETKOV, bass

SIBELIUS Symphony No. 2
MUSSORGSKY *Sunless*, song cycle
(orch. DENISOV)
SCRIABIN *Poem of Ecstasy*

Sunday, 12 July at 2:30

BOSTON SYMPHONY ORCHESTRA
EDO DE WAART, conductor
CHO-LIANG LIN, violin

ALL-MOZART PROGRAM
Serenade No. 10 in B-flat for thirteen winds, K.361 (movements 1,3,6,7); Violin Concerto No. 5, *Turkish*; Symphony No. 39

TUESDAY, 7 JULY 1987
AT 8:30 PM

POPS AT TANGLEWOOD

Boston Pops Orchestra
John Williams, conductor

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Thursday, 16 July at 8:30
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Music of Beethoven, Ligeti, Mendelssohn, and Janáček

Friday, 17 July at 7
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Friday, 17 July at 9

BOSTON SYMPHONY ORCHESTRA
GENNADY ROZHDESTVENSKY, conductor
VIKTORIA POSTNIKOVA, piano

ARENSKY Variations on a Theme of Tchaikovsky
SCHNITTKE Concerto for Piano and Strings
TCHAIKOVSKY Serenade for Strings

Saturday, 18 July at 8:30

BOSTON SYMPHONY ORCHESTRA
GENNADY ROZHDESTVENSKY, conductor
FRANK PETER ZIMMERMANN, violin

BORODIN Overture to *Prince Igor*
PROKOFIEV Violin Concerto No. 1
TCHAIKOVSKY Symphony No. 4

Sunday, 19 July at 2:30

BOSTON SYMPHONY ORCHESTRA
HIROSHI WAKASUGI, conductor
ALFRED BRENDEL, piano

HONEGGER *Pastorale d'été*
BEETHOVEN Piano Concerto No. 1
FRANCK Symphony in D minor

Thursday, 23 July at 8:30
(Theatre-Concert Hall)

EMERSON STRING QUARTET

Music of Smetana, Schuller, and Beethoven

Friday, 24 July at 7
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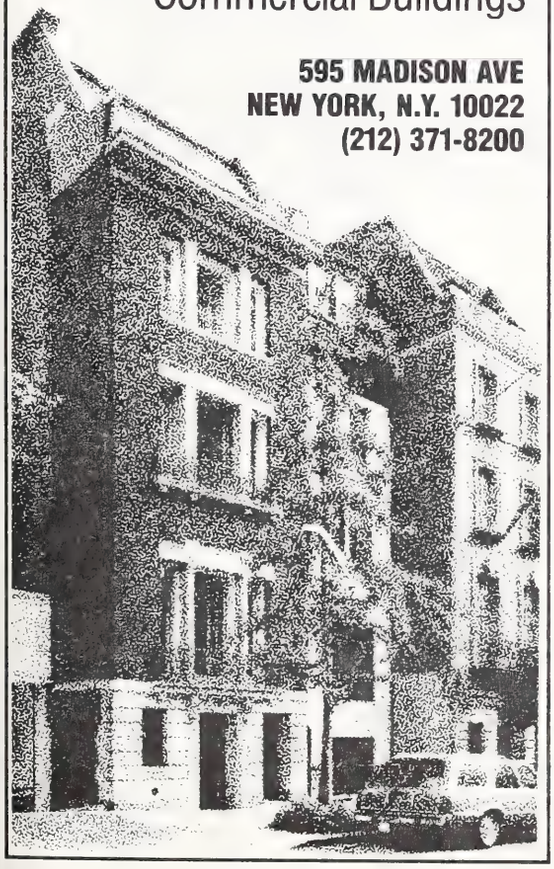
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NEVILLE MARRINER, artistic director
and conductor

EDGAR Introduction and Allegro for
strings
HAYDN Symphony No. 96, *Miracle*
VAUGHAN WILLIAMS Fantasia on a
Theme of Thomas Tallis
BIZET Symphony in C

Saturday, 25 July at 8:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
MIDORI, violin

ROUSSEL *The Spider's Feast*
PAGANINI Violin Concerto No. 1
SCHUBERT Symphony No. 6

Sunday, 26 July at 2:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
MALCOLM LOWE, violin
JULES ESKIN, cello

WAGNER Overture to *The Flying Dutchman*
BRAHMS Double Concerto for violin
and cello
STRAVINSKY *Petrushka* (1911 version)

Thursday, 30 July at 8:30
(Theatre-Concert Hall)

NEXUS (percussion ensemble)

A program of African drumming, ragtime,
and music of Takemitsu, Cage, and Reich

Friday, 31 July at 7
(Weekend Prelude)

MEMBERS OF THE BOSTON
SYMPHONY ORCHESTRA

Friday, 31 July at 9

BOSTON SYMPHONY ORCHESTRA
CARL ST. CLAIR, conductor
JOHN BROWNING, piano

MOZART Overture to *The Magic Flute*
RACHMANINOFF Rhapsody on a
Theme of Paganini
BARBER First Essay for Orchestra
RESPIGHI *The Pines of Rome*

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Leon Fleisher, Artistic Director
1987 Concert Schedule

Tuesday, 30 June at 2 p.m.
Opening Exercises
(admission free;
open to the public)

Wednesday, 8 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Gustav Meier and
Conducting Fellows conducting
Program to include
Wagner Excerpts from *Götterdämmerung*

Saturday, 11 July at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, 12 July at 10 a.m.
Chamber Music—TMC Fellows

Sunday, 12 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Carl St. Clair and Pascal Verrot
conducting
Program to include
Debussy *La Mer*

Tuesday, 14 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Gennady Rozhdestvensky and
Conducting Fellows conducting
Program to include
Bartók Concerto for Orchestra

Wednesday, 15 July at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, 18 July at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, 19 July at 10 a.m.
Chamber Music—TMC Fellows

Sunday, 19 July at 8:30 p.m.
Chamber Music—TMC Fellows

Monday, 20 July at 8:30 p.m.
Chamber Music—BUTI Young Artists

Tuesday, 21 July at 8:30 p.m.
Vocal Recital—TMC Fellows

Wednesday, 22 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher, Leon Kirchner, and
Conducting Fellows conducting
Program to include
Mozart Symphony No. 38, *Prague*
Mozart Symphony No. 41, *Jupiter*

Saturday, 25 July at 2 p.m.
BUTI Young Artists Orchestra & Chorus
Steven Lipsitt and David Hoose
conducting
Program to include
Haydn *Lord Nelson* Mass

Sunday, 26 July at 10 a.m.
Chamber Music—TMC Fellows

Sunday, 26 July at 8:30 p.m.
Vocal Recital—TMC Fellows

Tuesday, 28 July at 8:30 p.m.
Chamber Music—BUTI Young Artists

Wednesday, 29 July at 8:30 p.m.
Chamber Music—TMC Fellows

Thursday, 30 July through
Thursday, 6 August
FESTIVAL OF
CONTEMPORARY MUSIC
Thursday, 30 July
—Nexus percussion ensemble,
8:30 p.m.*
Saturday, 1 August
—TMC Fellows, 2 p.m.
Sunday, 2 August
—TMC Fellows, 10 a.m.
—TMC Fellows, 8:30 p.m.
Monday, 3 August
—Electro-Acoustic Prelude, 7:30 p.m.
—TMC Fellows, 8:30 p.m.
Tuesday, 4 August
—Electro-Acoustic Prelude, 7:30 p.m.
—Boston Symphony Chamber
Players, 8:30 p.m.*
Wednesday, 5 August
—Electro-Acoustic Prelude, 7:30 p.m.
—Tanglewood Music Center Orchestra,
Oliver Knussen, conductor, and
Peter Serkin, piano, 8:30 p.m.
Thursday, 6 August
—Kronos String Quartet, 8:30 p.m.*

Saturday, 8 August at 2 p.m.
BUTI Young Artists Orchestra
Eiji Oue conducting

Sunday, 9 August at 10 a.m.
Chamber Music—TMC Fellows

Sunday, 9 August at 8:30 p.m.
Vocal Recital—TMC Fellows

Monday, 10 August at 8:30 p.m.
Chamber Music—BUTI Young Artists

Tuesday, 11 August at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting

Wednesday, 12 August at 8:30 p.m.
Vocal Recital—TMC Fellows

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A New England Tradition

Saturday, 15 August at 2 p.m.
Fellowship Program
Ensembles-in-Residence
Knopp-Melançon-Thron Trio
Shanghai String Quartet

Sunday, 16 August at 10 a.m.
Chamber Music—TMC Fellows

Sunday, 16 August at 8:30 p.m.
Vocal Recital—TMC Fellows

Monday, 17 August at 8:30 p.m.
Chamber Music—BUTI Young Artists

Tuesday, 18 August
TANGLEWOOD ON PARADE*
(Afternoon events beginning at 2:30, followed by a gala orchestra concert at 9 featuring the Tanglewood Music Center Orchestra and the Boston Symphony Orchestra.)

Thursday, 20 August at 8:30 p.m.
Chamber Music—TMC Fellows

Saturday, 22 August at 2 p.m.
Tanglewood Music Center Orchestra
BUTI Young Artists Orchestra
Eiji Oue and Conducting Fellows conducting

Sunday, 23 August at 10 a.m.
Chamber Music—TMC Fellows



Schedule subject to change.

Current information available each week at the Tanglewood Main Gate.

Except where noted, seats are unreserved and available for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without charge. Except where noted, all concerts are held in the Theatre-Concert Hall or Chamber Music Hall.

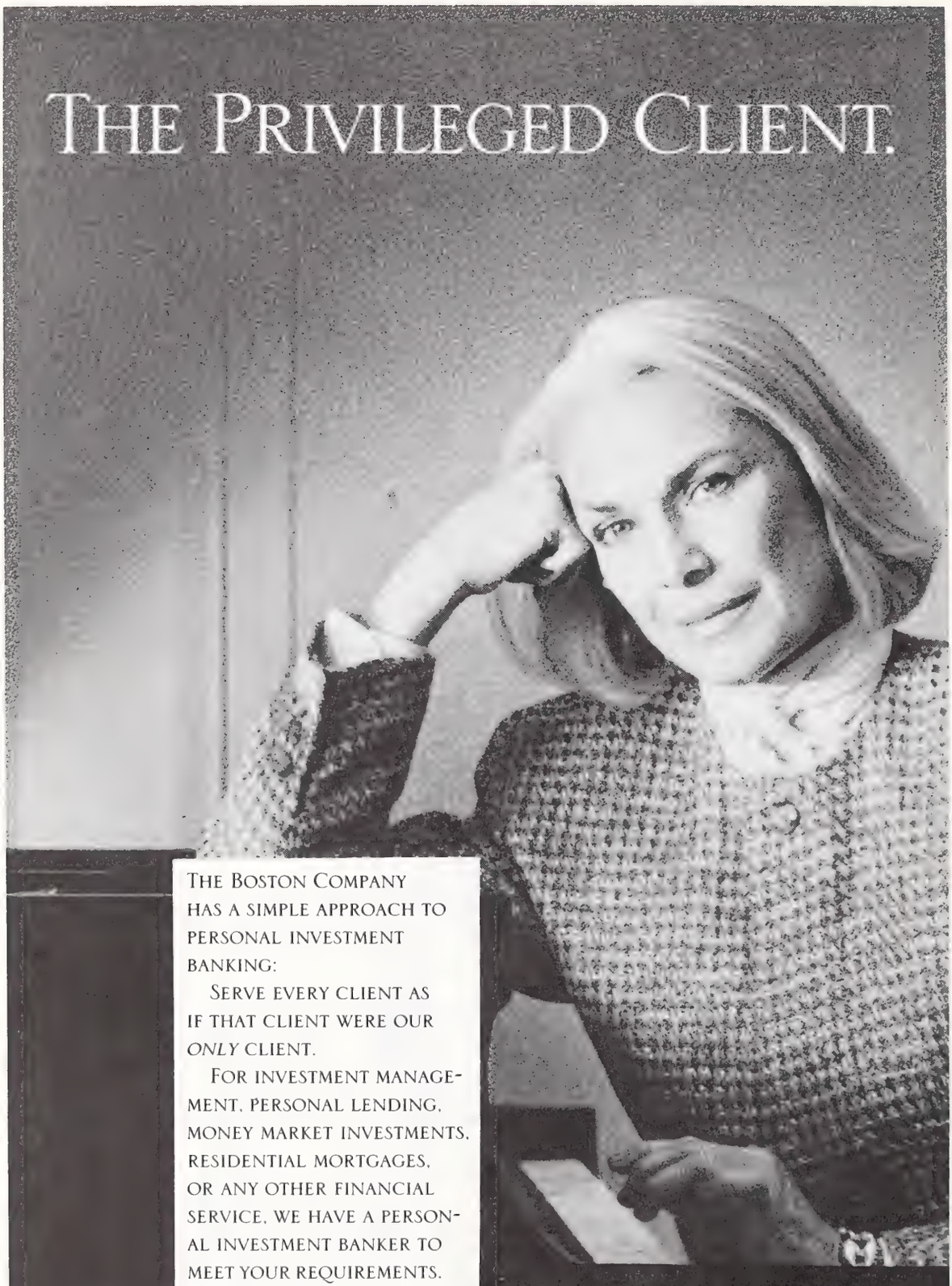
*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute's Young Artists instrumental and vocal programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

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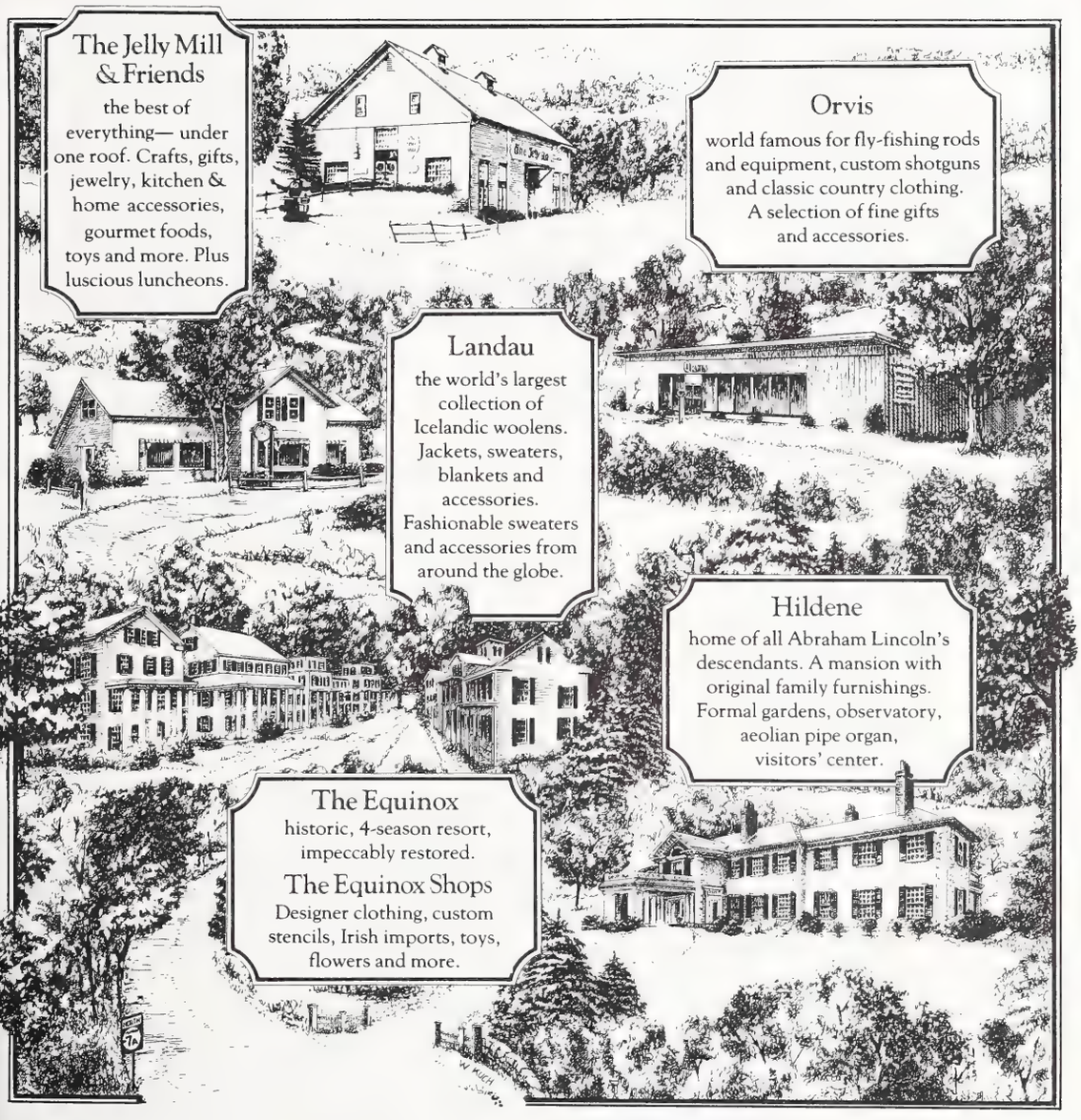
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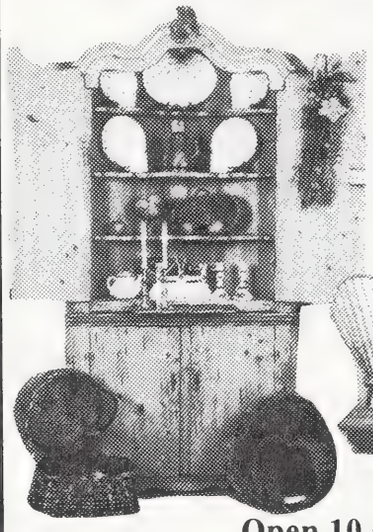


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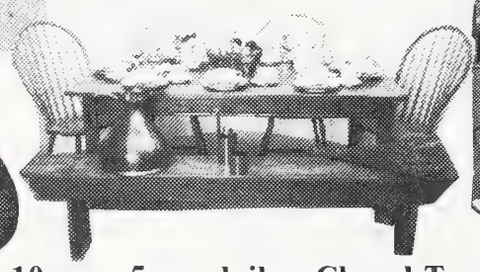
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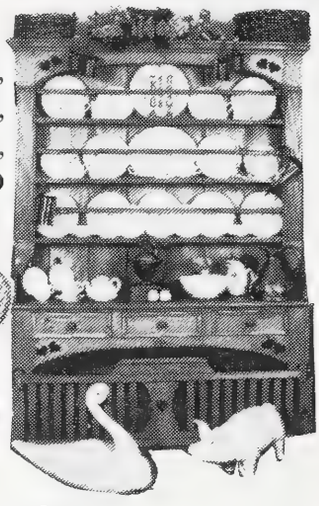
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Tanglewood Music Center

50th ANNIVERSARY CAMPAIGN

The 50th Anniversary Campaign has achieved more than $5 million towards the goal of $12 million by 1990. We gratefully acknowledge the following generous endowment gifts and pledges of $5,000 or more received since September 1, 1986. Such support allows us to bring the best young musicians to study at Tanglewood on tuition-free Fellowships.

Andrall E. Pearson, *Chairman*
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Andre Côme
15 April 1934–12 June 1987



Andre M. Côme, a trumpet player with the Boston Symphony Orchestra for thirty years, died unexpectedly last month. Born in Cambridge, Massachusetts, he began studying trumpet at age seven with his uncle, Marcel LaFosse, a former member of the BSO. Andre was a student at the Tanglewood Music Center, and during four years in the service he was a member of the Air Force Band. In 1956 he joined the Baltimore Symphony; he became a member of the Boston Symphony Orchestra the following year. He was a faculty member at the New England Conservatory of Music, and he also taught at Boston University, the Boston Conservatory, and Brown University.

Andre was loved and respected for both his character and his musicianship. His colleagues in the orchestra, on the BSO staff, and throughout Boston's musical community, his students, and his friends, extend their condolences to his family and share their grief. Andre remains, and will remain, in our thoughts.

A Tanglewood Music Center Fellowship has been established in Andre's memory; contributions may be sent to the Andre M. Côme Memorial Fellowship Fund, Tanglewood Music Center, Lenox, Massachusetts 01240.

Fifty Years of the Boston Symphony Orchestra at Tanglewood: Looking Back to the Beginning

The fact that the Boston Symphony Orchestra plays concerts in the Berkshires every summer is pure accident—happy accident, to be sure, but accident nonetheless. For more than a century the Berkshires have been the recreational and sporting grounds of visitors mainly from New York City, while Bostonians have preferred to disport themselves at the Cape or on the North Shore. Thus, when summer orchestra concerts began in the Berkshires, they involved a New York conductor and a New York ensemble.

Henry Hadley (1871-1937) was one of the best-known musicians in America fifty years ago, an indefatigable conductor and prolific composer. He had written seven operas (*Cleopatra's Night* was performed at the Met in 1920), five symphonies, and a great deal of other music. He had led orchestras in the German city of Mainz and in Seattle, and he had founded the San Francisco Symphony Orchestra. In the late '20s he was associate conductor of the New York Philharmonic, with which he was always looking for ways to bring first-rate music to more and more people.



Gertrude Robinson Smith

In the spring of 1934—hardly a time, one would think, to start an expensive new venture in Depression-rocked America—Hadley began looking for a site where he might set up a summer concert series. Friends suggested the Berkshires, and Hadley leaped at the idea. He found a farm with a horse ring in the little town of Interlaken, between Lenox and Stockbridge. There, in late August 1934, the first Berkshire Symphonic Festival took place. It consisted of three concerts on a single weekend. (The site of that event later became the private Stockbridge School.) The first three concerts were truly blessed by the weather gods. There was no cover from the elements. An overcast morning the day of the first concert raised concern as to the evening's success, but by sundown the sky was clear and a full moon shone down on the Philharmonic musicians' performance of the opening work, Berlioz's *Roman Carnival* Overture.

The organization of a new festival—even a small one—in just two months, which included budgeting, hiring the musicians, converting the horse ring into a concert amphitheater, arranging for ticket sales, food concessions, and advertising, and all the other details that needed planning for a public event, was a daunting project. It did not, however, daunt Gertrude Robinson Smith, a redoubtable organizer and worker, who marshalled dozens of Berkshire residents, mostly women, as a corps of workers to make all the necessary arrangements. Miss Robinson Smith remained an essential supporter of the festival for years.

The festival's success encouraged the organizers to plan on a bigger scale the following year, but they decided not to tempt fate again as far as the weather was concerned. A significant budget item in 1935 was the rental of a circus tent for use in case of inclemency at concert time. But the scheduled concerts con-

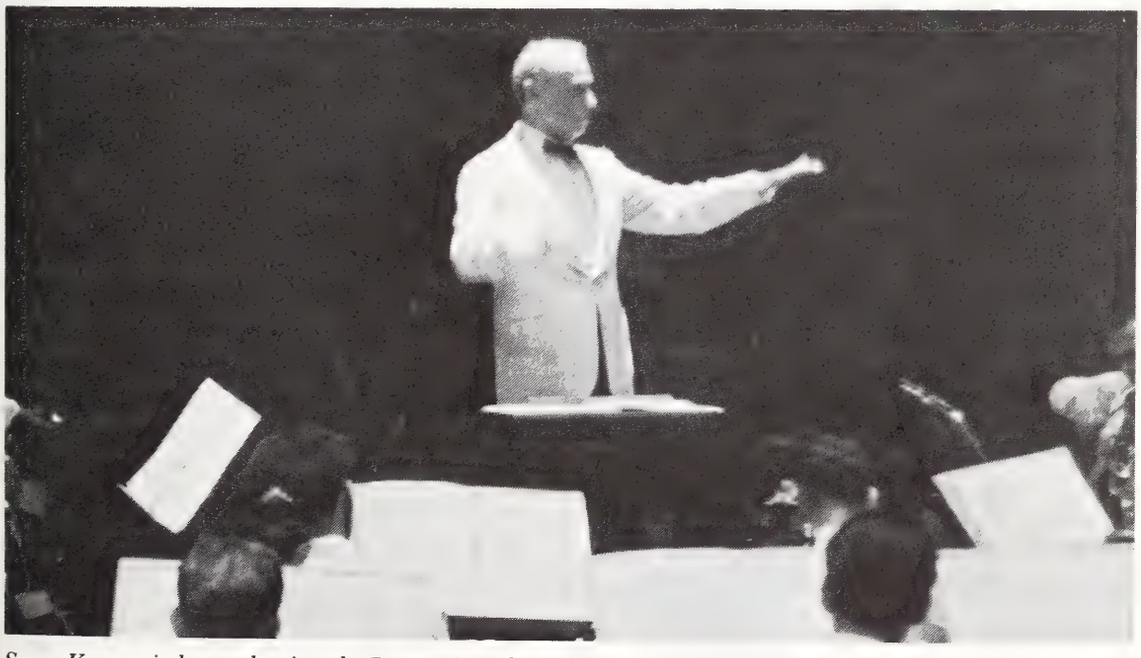
flicted with the New York Philharmonic's commitments to play at Lewisohn Stadium in New York, so Hadley had to recruit an orchestra out of New York symphony musicians who were not working that weekend. The festival was a social success without question, but there were those who questioned its musical merits. Hadley's programming was regarded as too popular, the playing had been uneven, and the conductor himself was in failing health. He resigned following the 1935 festival; but his service is memorialized in a bronze tablet in the Shed at Tanglewood.

The directors of the festival decided then not to rely on a pick-up orchestra anymore. They wanted an established ensemble of the highest musical caliber. If New York could not provide such an orchestra owing to its schedule of summer concerts, the Berkshire Festival would turn to Boston, where the orchestra had been enjoying renewed acclaim under the baton of the Russian conductor Serge Koussevitzky, then in his thirteenth year as music director. The conductor and the BSO Trustees approved the plan, and the contract was drawn up for three concerts on a single weekend in mid-August.

Unexpected problems arose when the farm on which the first two festivals had taken place was sold. The new owners would not allow the festival free use of the property, as the previous owners had done, and they would not allow parking. The Berkshire Festival might have collapsed right then, but another estate, Holmwood (now Foxhollow), on the boundaries of Stockbridge, Lenox, and Lee, was offered for 1936.

The arrival of the Boston Symphony somehow sparked wide public attention. The crowds were much larger and came from much farther away. That year there was actually a profit at the end of the three concerts! Far more important, the concerts in the Berkshires with the BSO were widely publicized through reviews in more than twenty papers. Olin Downes reviewed the festival for the New York *Times*, noting that the performances were "of a quality to set them wholly apart from any others the writer has ever heard at summer concerts in America."

The great success of the summer naturally made everyone eager to repeat the event in 1937—and to double the number of concerts. But Koussevitzky insisted that he wanted a permanent concert shell, not a tent, and the



Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood

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Holmwood property was not available on that basis. Though local residents felt some apprehension at the prospect of an enlarged Berkshire Festival, Koussevitzky and Miss Robinson Smith began the search for a permanent site. They were on the verge of moving temporarily back to the farm that had served the first two festivals (it had again become available) when Koussevitzky unexpectedly received a call from Mrs. Gorham Brooks, a Bostonian who summered in the Berkshires at the magnificent 210-acre Tappan family estate. Since the estate was no longer serving her family, she had been on the verge of closing it down; but together with her cousin, Miss Mary Aspinwall Tappan, she decided instead to offer it as a gift to the Boston Symphony Orchestra for the festival.

The estate had originally been called Highwood when, in 1849, William Aspinwall Tappan erected a large Victorian house amidst pines and hemlocks. There was a small red house on the estate in which Nathaniel Hawthorne lived for a year and a half while writing *The House of Seven Gables*. He also wrote the *Tanglewood Tales*, retellings of classic myths, narrated by a college student on a country estate that strongly resembled Highwood, but which Hawthorne dubbed "Tanglewood"; the Tappan family liked the thought of a book being connected to their property, so they dropped the original name of the estate and called it Tanglewood.

So it was that, fifty years ago, the Boston Symphony moved to Tanglewood, where the festival concerts have been given ever since. Plans were afoot to build a "pavilion" designed by the Finnish architect Eliel Saarinen, but construction could not begin before 1938. So the first Tanglewood festival took place again in a tent. Again public interest was high, and NBC's Blue Network carried two of the concerts live across the nation.

The most famous event of the summer took place on 12 August 1937, the first concert of the second weekend. The clouds opened and thunder drowned out the music—in an all-Wagner program! The *Rienzi* Overture was interrupted twice, and the "Forest Murmurs" from *Siegfried* had to be omitted altogether. By intermission there were leaks in the tent. Gertrude Robinson Smith, ever indefatigable, stood up and announced the formation of an immediate campaign to raise $100,000 for the concert shed; before the extended intermission was over, 30% of the sum had been pledged.

During all this, the radio broadcast continued, with the announcers trying to fill the empty airwaves with something about the music expected on the second half of the program. But the second half was delayed so long that NBC canceled the remainder of the broadcast. When it was finally possible for the music to continue, the microphones were off. Even after the concert came to its delayed end, problems were by no means over. The parking lots had turned to mud, and dozens of patrons had to be towed out of the mire before they could set off for home.

During the last fifty years, there have been rain and thunderstorms, heat waves, cold waves, hail, and—yes—sunshine and clear moonlit nights. But there has probably never been an evening of outdoor music-making quite so miserable as in that first summer at Tanglewood. The BSO has never been able to cancel the rain before a concert or to moderate the humidity in the "dog days" of August, but the fiftieth anniversary of the first Boston Symphony concerts at this famous and magnificently beautiful location is being celebrated with an unusually festive schedule of musical events all summer. And the celebration will go on no matter what the weather!

—Steven Ledbetter



Enter the Raffle of a Baldwin spinet piano, a Sony compact disc player, and three $50 gift certificates from The Glass House.

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Tickets available at the Friends Office. Or visit the Raffle Booths located on the grounds near The Glass House and the Lion's Gate open from 6 p.m. through intermission of each BSO concert.

Drawing: Tanglewood Friends Office, Sunday, August 30, 1987
Winners will be notified.

Delivery included, continental U.S. Employees of the BSO and their families not eligible.





BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Fourth-of July Celebration
Saturday, 4 July 1987

3:00	Gates Open
3:00-3:20	**Fifes, Drums, and Bugles of the U.S. Military Academy Band,** West Point (Hellcats) Lawn in front of the Main House
3:30-4:15	**U.S. Military Academy Band,** West Point The Shed
4:30-5:15	**The WUZ** Theatre-Concert Hall
5:30-6:15	**U.S. Military Academy Band,** West Point The Shed
6:30-7:15	**Ray Smith's Paramount Jazz Band** Theatre-Concert Hall
7:30-8:00	**Berkshire Highlanders** Lawn in front of the Main House
9:00	**Boston Symphony Orchestra** Seiji Ozawa conducting Leontyne Price, soprano Tanglewood Festival Chorus, John Oliver, conductor The Shed

Fireworks over the Stockbridge Bowl following the concert.

Hurdy Gurdy, Monkey and Me; **Murph the Physical Comedian**; and **The Waldo Woodhead Show** will perform throughout the afternoon on the lawn.





BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Saturday, 4 July at 9

SEIJI OZAWA conducting

Celebrating the Bicentennial of the Constitution of the United States

BERNSTEIN — *Chichester Psalms*

Psalm 108, verse 2; Psalm 100, entire
Psalm 23, entire; Psalm 2, verses 1-4
Psalm 131, entire; Psalm 133, verse 1

RAYMOND JOURDAN, alto
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Solo Quartet: Guiping Deng, soprano
Angela Cofer, mezzo-soprano
Rockland Osgood, tenor
Zheng Zhou, baritone

BATES/WARD (arr. Gerhardt) — "America the Beautiful"

LEONTYNE PRICE

PUCCINI — "Un bel di," from *Madama Butterfly*

Ms. PRICE

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GERSHWIN

"Summertime" and "My man's gone now," from *Porgy and Bess*

Ms. PRICE

INTERMISSION

GERSHWIN

An American in Paris

RODGERS/ HAMMERSTEIN (arr. Williams)

"Climb Ev'ry Mountain," from *The Sound of Music*

Ms. PRICE

VERDI

"Pace, pace mio Dio," from *La forza del destino*

Ms. PRICE

Philips, Telarc, CBS, Deutsche Grammophon, Angel/EMI, New World, Hyperion, Erato, and RCA records

Baldwin piano

Notes

Leonard Bernstein (born Lawrence, Massachusetts, 25 August 1918) composed the *Chichester Psalms* on a commission from the Very Rev. Walter Hussey, Dean of Chichester Cathedral, Sussex, for its 1965 festival. The score was completed on 7 May 1965 and first performed by the New York Philharmonic in Philharmonic Hall on 15 July with the Camerata Singers, Abraham Kaplan, conductor, and John Bogart, alto. The first performance of the work as the composer conceived it, with all-male chorus (the treble parts performed by boys), took place at Chichester that 31 July. The score calls for an orchestra consisting of three trumpets, three trombones, a large and varied percussion ensemble (glockenspiel, xylophone, chime in B-flat, cymbals, suspended cymbal, tambourine, triangle, rasps, whip, wood block, three temple blocks, timpani, snare drum, bass drum, and three bongo drums), harp, and strings.

The *Chichester Psalms* was Leonard Bernstein's first composition after the Third Symphony, *Kaddish* (composed for the Boston Symphony Orchestra's seventy-fifth anniversary, though not completed until 1963, eight years after that event). Both works add to the orchestra a chorus singing texts in Hebrew. But where the *Kaddish* Symphony is a work often at the edge of despair, the *Chichester* Psalms is serene and affirmative. It is also for the most part strongly tonal, the result of months of work during a sabbatical leave from Bernstein's post as music director of the New York Philharmonic, during which time he wrote a great deal of twelve-tone music, but finally discarded it. "It just wasn't *my* music; it wasn't honest."

Following an introductory phrase that dramatically outlines the interval of the seventh (in a figure that will frame both the first and last movements of the work), the

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orchestra begins a vigorous 7/4 dance, prompting the chorus' joyous outburst of praise to Psalm 100. The second movement is, for the most part, a serene, lyrical setting of Psalm 23, featuring a boy soloist (or countertenor) accompanied by the harp to represent David, the shepherd-psalmist. The sopranos of the chorus repeat the song. But the men's voices violently interrupt it with verses from Psalm 2 recalling the warfare of nation against nation. The upper voices return with the song of tranquil faith, but the tension of suppressed violence is never far away. The orchestra introduces the last movement with an extended prelude built on the opening figure of the first movement. Suddenly the orchestra becomes hushed and the chorus enters with a song of comfort (the 10/4 meter, divided into 2 + 3 + 2 + 3, produces a wonderful rocking effect of utter tranquility). Unaccompanied, the chorus sings a chorale-like version of the opening figure to the psalmist's plea for peace, and the orchestra quietly adds its "*Amen*."

I

Psalm 108, vs. 2:

Urah, hanevel, v'chinor!	Awake, psaltery and harp!
A-irah shahar!	I will rouse the dawn!

Psalm 100, entire:

Hariu l'Adonai kol haarets.	Make a joyful noise unto the Lord all ye lands.
Iv'du et Adonai b'simha.	Serve the Lord with gladness.
Bo-u l'fanav bir'nanah.	Come before his presence with singing.
D'u ki Adonai Hu Elohim.	Know ye that the Lord, He is God.
Hu asanu, v'lo anahnu.	It is He that hath made us, and not we ourselves.
Amo v'tson mar'ito.	We are His people and the sheep of His pasture.
Bo-u sh'arav b'todah,	Enter into His gates with thanksgiving,
Hatseirotav bit'hilah,	And into His courts with praise.
Hodu lo, bar'chu sh'mo.	Be thankful unto Him, and bless His name.
Ki tov Adonai, l'olam has'do,	For the Lord is good, His mercy is everlasting.
V'ad dor vador emunato.	And His truth endureth to all generations.

Please turn the page quietly, and only after the music has stopped.



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II

Psalm 23, entire:

Adonai ro-i, lo ehsar.	The Lord is my shepherd, I shall not want.
Bin'ot deshe yarbitseini,	He maketh me to lie down in green pastures,
Al mei m'nuhot y'nahaleini,	He leadeth me beside the still waters,
Naf'shi y'shovev,	He restoreth my soul,
Yan'heini b'ma'aglei tsedek,	He leadeth me in the paths of righteousness,
L'ma'an sh'mo.	For His name's sake.
Gam ki eilech	Yea, though I walk
B'gei tsalmavet,	Through the valley of the shadow of death,
Lo ira ra,	I will fear no evil,
Ki Atah imadi.	For Thou art with me.
Shiv't'cha umishan'techa	Thy rod and Thy staff
Hemah y'nahamuni.	They comfort me.
Ta'aroch l'fanai shulchan	Thou preparest a table before me
Neged tsor'rai	In the presence of mine enemies,
Dishanta vashemen roshi	Thou annointest my head with oil,
Cosi r'vayah.	My cup runneth over.
Ach tov vahesed	Surely goodness and mercy
Yird'funi kol y'mei hayai	Shall follow me all the days of my life,
V'shav'ti b'veit Adonai	And I will dwell in the house of the Lord
L'orech yamim.	Forever.

Psalm 2, vs. 1-4:

Lamah rag'shu goyim	Why do the nations rage,
Ul'umim yeh'gu rik?	And the people imagine a vain thing?
Yit'yats'vu malchei erets,	The kings of the earth set themselves,
V'roznim nos'du yahad	And the rulers take counsel together
Al Adonai v'al m'shiho.	Against the Lord and against His annointed.
N'natkah et mos'roteimo,	Saying, let us break their bonds asunder,
Yoshev bashamayim	He that sitteth in the heavens
Yis'hak, Adonai	Shall laugh, and the Lord
Yil'ag lamo!	Shall have them in derision!

III

Psalm 131, entire:

Adonai, Adonai,	Lord, Lord,
Lo gavah libi,	My heart is not haughty,
V'lo ramu einai,	Nor mine eyes lofty,
V'lo hilachti	Neither do I exercise myself
Big'dolot uv'niflaot	In great matters or in things
Mimeni.	Too wonderful for me to understand.
Im lo shiviti	Surely I have calmed
V'domam'ti,	And quieted myself,
Naf'shi k'gamul alei imo,	As a child that is weaned of his mother,
Kagamul alai naf'shi.	My soul is even as a weaned child.
Yahel Yis'rael el Adonai	Let Israel hope in the Lord
Me'atah v'ad olam.	From henceforth and forever.

Psalm 133, vs. 1:

Hineh mah tov,	Behold how good,
Umah nayim,	And how pleasant it is,
Shevet ahim	For brethren to dwell
Gam yahad.	Together in unity.

* * *

"America the Beautiful" is one of the most familiar and best-loved of all patriotic songs. The author of the text, Katherine Lee Bates, was born in Falmouth, Massachusetts, in 1859 and became professor of English literature at Wellesley College; she died in Wellesley in 1929. She was moved to write the poem beginning "Oh beautiful for spacious skies" after ascending to the summit of Pike's Peak in Colorado; after revising the poem, she published it in Boston in *The Congregationalist* exactly ninety-two years ago (4 July 1895). The music to which it has been set is the tune known as "*Materna*" composed in 1882 by Samuel A. Ward (1847-1903), an organist and choirmaster from Newark, New Jersey. Words and tune were first published together in a collection of hymns issued by the YMCA in 1910. Since 1920 there have been periodic attempts made to have the song officially named as the national anthem, owing to the dignity and elevated character of both words and music, its singability, and its avoidance of jingoism. "The Star-Spangled Banner" was officially made the national anthem in 1931, but the movement to replace it with "America the Beautiful" was revived as recently as the last year or two; few national songs are sung more frequently by a greater number of Americans.

* * *

Puccini's *Madama Butterfly*, based on a play by the popular American dramatist David Belasco, was a notorious fiasco at its first performance in Milan in February 1904, but only three months later a revision was a huge success in Brescia. Since then the work has remained one of the most popular of all operas, with a famously demanding soprano part for the title character, an innocent young Japanese girl married by arrangement to a thoughtless American sailor. He fails to understand the



passion he has aroused in the young woman, and when he sails away, leaving her pregnant, he promises to return "when the robins nest." But three years elapse, and still Butterfly waits for him, unaware that he is soon to return to Nagasaki with his new American wife. When her maid Suzuki laments Butterfly's long wait, Butterfly chides her in a recitative leading into one of the most famous of all Puccini arias, "*Un bel di*," expressing Butterfly's utter confidence that her husband will soon return.

Un bel di

Piangi? Perchè? Perchè?	You weep? Why? Why?
Ah la fede ti manca!	Oh, you're lacking in faith!
Senti. Un bel dì vedremo	Listen. One fine day we'll see
lavarsi un fil di fumo sull'estremo	a thread of smoke rising at the farthest
confin del mare.	horizon of the sea.
E poi la nave appare.	And then the ship appears.
Poi la nave bianca	Then the white ship
entra nel porto, romba il suo saluto.	enters the port, roaring its greeting.
Vedi? È venuto!	See? He's come!
lo non gli scendi incontro, lo no.	I'll not go down to meet him, not I.
Mi metto	I'll stand
là sul ciglio del colle e aspetto,	there, at the brow of the hill, waiting,
e aspetto gran tempo e non mi pesa,	and I'll wait a long time, and it won't
la lunga attesa.	weigh on me, the long wait.
E . . . uscito dalla folla cittadina	Then, coming from the city crowds,
un uomo, un picciol punto	a man, a little speck,
s'avvia per la collina.	starts up the hill.
Chi sarà? chi sarà?	Who can it be? who can it be?
E come sarà giunto	And when he has arrived,
che dirà? che dirà?	what will he say? what will he say?
Chiamerà Butterfly dalla lontana.	He will call Butterfly from far off.
Io senza dar risposta	I, without giving an answer,
me ne starò nascosta	will remain hidden,
un po' per celia e un po' per non morire	partly as a tease, and partly so as not to die
al primo incontro, ed egli alquanto in pena	at the first meeting, and he, somewhat worried,
chiamerà, chiamerà:	will call, he'll call:
Piccina mogliettina	"Tiny little wife,
olezzo di verbena,	perfume of the verbena,"
i nomi che mi dava al suo venire.	the names he gave me when he came.
[*to Suzuki*]	
Tutto questo avverrà, te lo prometto.	All this will happen, I promise.
Tienti la tua paura, io con sicura	Keep your fear; I, secure in my
fede l'aspetto.	faith, await him.

—Luigi Illica and Giuseppe Giacosa *—translation by S.L.*

* * *

Frederick Shepherd Converse (born Newton, Massachusetts, 5 January 1871; died Westwood, Massachusetts, 8 June 1940) composed *Flivver Ten Million* in 1926. Serge Koussevitzky led the Boston Symphony Orchestra in the first performance on 15 April 1927. The score calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, percussion (three timpani, bass drum, snare drum, tambourine, cymbals, bell, tam-tam, Ford automobile horn, slapstick, rattle, xylophone, anvil, wind machine), celesta, two harps, organ, and strings.

Frederick Shepherd Converse was a noted composer and teacher who studied at Harvard with John Knowles Paine and at the New England Conservatory with George

Chadwick before proceeding to Munich, where he worked with Chadwick's teacher Rheinberger. Throughout his career Converse was active in the musical life of Boston, though after a few years of teaching at Harvard he resigned to devote himself more fully to composition. He was the first American composer to have a work performed at the Metropolitan Opera (*The Pipe of Desire*, 1910). His orchestral works are both numerous and varied, including tone poems inspired by Keats and Whitman (among them *The Mystic Trumpeter*, possibly his finest work), five symphonies, and a number of programmatic compositions reflecting the American experience.

Though scarcely typical of his output, *Flivver Ten Million* is most assuredly a reflection of one important aspect of American art—our ability to smile at our own serious achievements. Subtitled "A Joyous Epic," the work is a tongue-in-check celebration of the automobile ("flivver" was the ubiquitous nickname for Henry Ford's Model T). Converse's own program note, written for the world premiere, suggests the work's humorous intent:

> "The Ten-Millionth Ford is now serving its owner."
>
> This remarkable statement seemed to me to be worthy of celebration in music and verse. What other product of our age has so entwined itself with the lives of our people? The marvel of its success seemed far to outshine the wonders of Aladdin's lamp, or the golden touch of Midas. Here was epic poetry right at hand; and as I thought of it, it seemed that the things about us are more vital to us than anything else. The ancients had their Scylla and Charybdis; we have our semaphore [traffic light] and "traffic cop," all equally perilous to pass: and I believe that the moon shines as tenderly on the roadside in Westwood as ever it did on the banks of the Euphrates. Hearing and admiring [Honegger's] *Pacific 231*, I said to myself, "I must try something of this kind for the 'Flivver.'"
>
> I set about it purely for my amusement, and not too seriously; for he who wishes to express American life or experience must include the saving grace of humor. I wondered what Mark Twain would have done with such a theme if he had been a musician. The piece turned out to be quite frankly program music, and this is the story as it came to me:
>
> DAWN IN DETROIT. Chanticleer announces the dawn—The city stirs—sunrise.
>
> THE CALL TO LABOR. Bells—distant factory whistles.
>
> THE DIN OF THE BUILDERS. Fugal factory noises.
>
> THE BIRTH OF THE HERO. From the welter emerges the hero, full-fledged, ready for service. He tries his metal [*sic*]. He wanders off into the great world in search of adventure.
>
> MAY NIGHT BY THE ROADSIDE. America's Romance.
>
> THE JOY RIDERS. America's Frolic.
>
> THE COLLISION. America's Tragedy.
>
> PHOENIX AMERICANUS. The hero, righted and shaken, proceeds on his way with redoubled energy, typical of the indomitable spirit of America.

* * *

George Gershwin's premature death from a brain tumor just fifty years ago next week, a few months before his thirty-ninth birthday, prevented him from following up the achievement of *Porgy and Bess* (1934-35), the largest and most daring of his ventures into the classical realm and arguably the finest opera yet produced by an American composer. For many years *Porgy and Bess* was reduced to the scope of a Broadway musical by performances that omitted most of the score, concentrating only on the hit songs. But Gershwin always insisted that the work was an opera, and recent revivals have demonstrated beyond any doubt its theatrical effectiveness and

its quality as a deeply moving document. "Summertime" is the first vocal music heard in the opera, the quintessential lullaby that Clara sings to her baby. "My man's gone now" is the primal lament of Serena after her husband has been killed in a fight by the brutal Crown.

* * *

The overwhelming success of *Rhapsody in Blue* in 1924 sparked **Gershwin**'s interest in further explorations of that ground where classical, jazz, and popular traditions meet. At the time there were few composers tilling that particular soil; most of them came from the classical wing and felt a little ill-at-ease amongst the elements of jazz. Gershwin was moving in the other direction, from one completely at home in the popular realm to encounters with more demanding large-scale musical forms, in which he consciously attempted to fuse elements of traditions that had been largely separate until then.

An American in Paris found its first inspiration in a short visit that Gershwin made to Paris in 1926. He walked all over the city, soaking up the atmosphere and inventing the title of the work and its opening theme. He even bought some authentic Parisian taxi horns in an auto parts store. But soon he found himself stuck, and the work was put aside while he composed several musicals.

In March 1928 George and his brother Ira returned to Paris, where George spent a great deal of time listening to recent European music and making the acquaintance of Berg and Weill, Ravel, Poulenc, Prokofiev, and others. He purchased the complete works of Debussy and studied them carefully. In fact, while the work was still in progress, he told a journalist that it would be "the most modern music I've yet attempted . . . in the manner of Debussy and the Six, though the themes are all original." Walter Damrosch introduced the work with the New York Philharmonic at Carnegie Hall on 13 December 1928. The best guide to the score remains Gershwin's own comments to an interviewer in 1928:

> My purpose is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises and absorbs the French atmosphere.
>
> As in my other orchestral compositions, I've not endeavored to present any definitive scenes in this music. The "rhapsody" is programmatic only in a general impres-

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sionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him.

The opening gay section is followd by a rich "blues" with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a cafe and having a few drinks, has suddenly succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in preceding pages. This "blues" moves to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the cafe and reached the open air, has downed his spell of blues and once again is an alert spectator of Parisian life. At the conclusion the street noises and French atmosphere are triumphant.

* * *

The last show that **Richard Rodgers** and **Oscar Hammerstein II** created together was *The Sound of Music* (1959), based on the story of the Trapp Family Singers. With Mary Martin and Theodore Bikel in the principal parts, it ran over 1400 performances on Broadway and nearly 2400 in London; it was later made into an enormously successful movie starring Julie Andrews. "Climb Ev'ry Mountain" is a song of inspiration, sung in the original production by Patricia Neway as the Mother Abbess to Mary Martin as the Postulant; the music later returned at the end of the show to accompany the Trapp family's climb over the mountains to escape the Nazis and make their way to a new life. The version to be heard here was arranged by John Williams.

* * *

Verdi's *La forza del destino* ("The force of destiny"), first performed in St Petersburg in 1862, is based on a Spanish play so full of unlikely coincidences that it is hard to summarize the plot with a straight face. Still, Verdi's music makes the opera a powerful and vivid experience. Among the finest moments is the opening of the last scene, in which the heroine Leonora prays for release from her anguished recollection of the death of her father through a fluke accident caused by Alvaro, the man she still loves, though she expects never to see him again. The scene opens with an orchestral recol-



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lection of the "fate" theme that dominates the opera. When Leonora appears, the broad arching phrases of the aria depict the torments she has known ever since the fatal day and her hope of finding peace ultimately in death.

Pace, pace mio Dio

Pace, pace mio Dio; cruda sventura
m'astringe, ahimè, a languir;
come il di primo da tant'anni dura
profondo il mio soffrir.

L'amai, gli è ver! . . . ma di belta e valore
cotanto Iddio l'orno
che l'amo ancor, né togliermi dal core
l'immagin suo sapro.
Fatalità! . . . fatalità! . . . un delitto
disgiunti n'ha quaggiu! . . .
Alvaro, io t'amo, e su nel cielo é scritto:

Non ti vedro mai più!
Oh Dio, Dio, fa ch'io muoia: ché la calma
puo darmi morte sol.
Invan la pace qui spero quest'alma
in preda a tanto duol.

[*She goes to a rock, where there are some provisions left for her by the Father Guardian of the Franciscans.*]

Misero pane . . . a prolungarmi vieni
la sconsolata vita . . . Ma chi giunge?
Chi profanare ardisce il sacro loco?
Maledizione! . . . Maledizione! . . .

—*Francesco Maria Piave*

Peace, peace, my God; a cruel fate
has forced me, alas, to languish;
my sufferings remain as deep
as on the first day so many years ago.

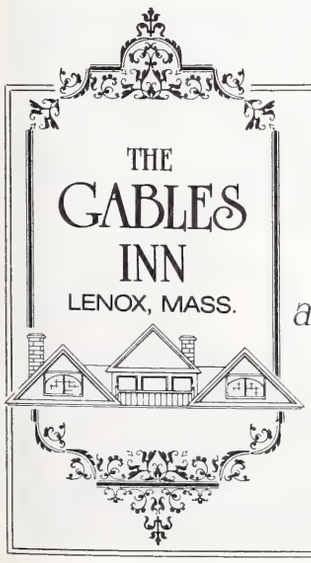
I loved him, true! . . . but God adorned him so
with beauty and valor
that I love him still, and I do not know how
to tear his image from my heart.
Fate! . . . fate! . . . a crime
has separated us here below! . . .
Alvaro, I love you, and in heaven it is written:

I shall see you no more!
Oh God, God, let me die! for only death
can bring me peace.
Vain the peace, for which this soul hopes,
prey to such grief.

Miserable bread . . . you only prolong
my disconsolate life . . . but who is coming?
Who dares profane this sacred place?
Curses! Curses!

—*translation by S.L.*

—Steven Ledbetter


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Overture to *King Stephen*, Opus 117

Mass in C for solo voices, chorus, orchestra, and organ, Opus 86
- Kyrie
- Gloria
- Credo
- Sanctus
- Agnus Dei

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CLAUDINE CARLSON, mezzo-soprano
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Symphony No. 7 in A, Opus 92
- Poco sostenuto—Vivace
- Allegretto
- Presto
- Allegro con brio

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NOTES

Ludwig van Beethoven
King Stephen Overture, Opus 117

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 27 March 1827. He composed his overture to King Stephen *in the late summer of 1811, between 20 August and 13 September; it was first performed in Budapest on 9 February 1812. Theodore Thomas gave the first American performance at the Academy of Music in New York on 22 April 1869. The score calls for two flutes, two oboes, and two clarinets, two bassoons and contrabassoon, four horns, two trumpets, timpani, and strings.*

A grand new theater was scheduled to be opened in Pest, under Imperial sanction, on the Emperor's name-day, 4 October 1811. The first performance in the new house was to consist of a drama written on some subject in Hungarian history, preceded by a musical prologue and followed by a musical epilogue. The commission for the text was given to August von Kotzebue, who quickly turned out a play entitled *Bela's Flight*, the prologue *Hungary's First Benefactor*, and the epilogue *The Ruins of Athens*. The music for the evening was to be provided by Beethoven.

"Hungary's First Benefactor" was Stephen I (reigned 1001-38), who converted the country to Christianity, for which he was canonized soon after his death, and, as St. Stephen, is the patron saint of the country. His crown remains a sacred symbol of Hungarian national identity. Beethoven's music is frequently referred to simply as *King Stephen*, which is far more specific than Kotzebue's title.

The texts Beethoven was to set arrived in a packet just before he set out for a much-needed vacation at Teplitz. After three weeks of relaxing at the spa, Beethoven began composing the music, and completed both substantial works in the remarkably short space of three weeks. Soon, however, the opening of the theater had to be postponed. It finally took place on 9 February 1812, the Sunday nearest the Emperor's birthday. The performances were repeated, before enthusiastic audiences, on the 10th and 11th as well. Beethoven was so enthusiastic about the texts that he actually wrote to Kotzebue, inviting him to write an opera libretto on any subject, "romantic, serious, heroico-comic, or sentimental, as you please," though he expressed a preference for a historical subject, "particularly one from the darker periods." Nothing ever came of this proposal.

Though the first audience regarded Beethoven's music as "very original, excellent, and worthy of its master," neither *King Stephen* nor *The Ruins of Athens* has been performed with special frequency since then. Beethoven himself played fast and loose with the works, sending them to London as partial fulfillment of a commission for three overtures from the Philharmonic Society, who surely expected newly composed pieces in return for their seventy-five-guinea commissioning fee. In any case, they did not perform the works in their concerts at the time, evidently preferring Beethoven's heaven-storming mode in the style of *Coriolan* or *Egmont*.

There is little question that the overture is the strongest part of the music for the prologue, much of which is quite perfunctory. A fanfare-like introductory phrase is striking precisely because it avoids the normal harmonic concreteness of the fanfare; its descending fourths tease us enigmatically. Immediately Beethoven quotes a passage from one of the choruses, which is strongly Hungarian in color, particularly at the few moments when the first violins play, for they seem to be imitating the Hungarian cimbalom. The ensuing Presto offers a main theme filled with syncopations. A second theme in the woodwinds anticipates the coda of the last movement of Bee-

thoven's Ninth Symphony. It is extended with vigorous elaborations, but Beethoven evades the expected development and instead restates the slow introductory sections before recapitulating. One more brief reference to that "Hungarian" music appears just before the coda, into which the composer pumps every excitement-building device he can think of. The ending is no doubt overdone to modern taste, but Beethoven surely gauged correctly the civic pride and incipient nationalism of the opening-night audience at the new theater, who cheered this overture, the first piece of music to resound in their hall.

—Steven Ledbetter

Ludwig van Beethoven
Mass in C, Opus 86

Beethoven wrote the Mass in C in 1807 on commission from Prince Nikolaus Esterházy, and it was performed for the first time on 13 September that year in the chapel at the Esterházy palace in Eisenstadt. It is not known when the Mass first came to America. It is scored for four-part mixed chorus, soprano, alto, tenor, and bass solos, and an orchestra of two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, organ, and strings. At this performance, the organ is played by James David Christie.

To Beethoven, this Mass was a "special" work—"I believe I have treated the text as it has seldom been treated," he wrote—and Prince Esterházy, who had commissioned it, said after the first performance, "My dear Beethoven, what have you done this time?" Esterházy each year commissioned a Mass for performance on the Sunday

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following his wife's name-day. That is how Haydn came to write his six late and wonderful Masses between 1796 and 1802, and Johann Nepomuk Hummel, who was the Esterházy *Capellmeister* from 1804 to 1811, also composed three Masses for the Princess Maria Hermenegild. Whether the commission for 1807 had gone to Beethoven on the recommendation of his former teacher, Haydn, we do not know. In any event, it all turned into an unhappy occasion for Beethoven. There was absenteeism at rehearsals. There was the Prince's remark and Hummel's laughter, which Beethoven misunderstood as being directed at himself rather than at Esterházy's peculiar formulation. Moreover, Beethoven was offended at having been put up not like a proper guest in the castle, but in damp quarters normally assigned to minor household officials. At any rate, he left as soon as possible, and when the Mass was published in 1812, it bore a dedication, not to either of the Esterházys, but to Prince Ferdinand Kinsky.* The C major Mass had several more performances during Beethoven's lifetime and was, upon publication, the subject of an enthusiastic review by E.T.A. Hoffmann. And interestingly, in view of later liturgical developments, Beethoven concerned himself with the possibility of making an edition in German.

Our sense of the normality of the C major Mass is obviously and greatly conditioned by the fact that we know the later *Missa Solemnis*, completed early in 1823, so much better—and there is a work in which the text is treated as never before or since! It is tempting, therefore, to think of Opus 86 as Beethoven's *Haydn* Mass. And of

*Kinsky, together with Prince Lobkowitz and the Archduke Rudolph, had set up a fund in 1808 to guarantee Beethoven an annual stipend. Georg Ludwig Kinsky, who prepared the counterpart of a Köchel catalogue for Beethoven, is no relative.

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course Beethoven knew the Haydn masses and other such works in the Austrian classical tradition, and he knew what was expected *chez* Esterházy. But even as a younger man, writing the trios, Opus 1, and the piano sonatas, Opus 2, he was, no matter how attentive to certain conventions, quite incapable of composing anything that was not insistently highly individual Beethoven.

In the C major Mass, Beethoven observes certain customs—the placing of the musical articulations, ending the Gloria and the Credo with fugues, setting the Benedictus as an amiable *allegretto* in 2/4 time, and so on. But in fact, he begins remarkably, with the chorus basses intoning the word "*Kyrie*" by themselves and quietly, to which the rest of the chorus and the strings respond with music whose softness always touches us particularly in Beethoven, not least because it surprises us.* The harmonies move quickly to rather distant E minor and then even to E major, and the return to C—after "*Christe eleison*" reverts to "*Kyrie eleison*," and at the first fortissimo—is abrupt and exciting ("not recommended for imitation," says E.T.A. Hoffmann). That particular key relationship is fascinating to Beethoven, as it had been to Haydn and would be to Schubert and Brahms: the assertion of it so early serves notice that a composition on a grand scale and of large energies has begun.

The Gloria starts with powerful exclamations. Beethoven moves quickly across much of the text, then to become dramatically expansive on certain phrases—"*bonae voluntatis*" (where you also get one of his occasional and always striking uses of the chorus without accompaniment), or "*glorificamus te*." *Gratias agimus tibi*, begun as a tenor solo, makes lovely euphony with the sustained chords of clarinets and bassoons, and the flowing quarter-notes in the strings. In the Kyrie, the harmonic explorations had been toward the side of keys with sharps; now Beethoven moves into the territory on the other side of the world, first the F major of the *Gratias*, then the F minor of the pathos-filled *Qui tollis peccata mundi*. (The E major of the *Christe eleison* and the F minor here define the harmonic boundaries of the Mass—the rest is the filling in of this space.) The *Cum sancto spiritu* moves with huge vigor, and one passage on the word "*Amen*," done as dialogue of chorus and orchestra, presages what is surely the harmonically most dizzy-making passage at the corresponding place in the *Missa Solemnis*. The unexpected return, compressed and excited, of *Quoniam* is one of the details Beethoven must have had in mind when he spoke of setting the text as it had not been set before.

And surely the mysterious, agitated opening of the Credo is another. Wonderful is the shouting across great spaces, voice by voice, of "*Deum de Deo, lumen de lumine*," building to an exultant climax on "*per quem omnia facta sunt*," from there to settle again with "*qui propter nos homines*" into the softness so characteristic of this Mass. A point Hoffmann makes in his review is that it has become the tendency for composers to respond in excess to details of the text and to fling the listener recklessly and brutally from abject miseries to riotous rejoicings. The mature composer, he suggests, has a clearly defined personality and religious point of view, and a mass by such a composer will bring all the diverse elements of the text into harmony with the basic stance. He finds the C major Mass exemplary in this respect and isolates its gentleness as its essential affect. (He died half a year before Beethoven finished the *Missa Solemnis*, a work whose ruthless, extreme responses to the text would surely have disconcerted, indeed dismayed him.) One further detail about the Credo; I don't know of another instance of having "*qui locutus est per Prophetas*" set, as it is here, as a moment of special

*The tempo direction is Beethoven's longest: "*Andante con moto assai vivace quasi Allegretto ma non troppo*." He is saying that he wants a fast *andante*, really very lively, so that it becomes virtually an *allegretto*, but not too much so.

drama and awe.

The Sanctus, too, moves into fresh harmonic territory, and begins with another of those moments of chorus *a cappella*. The *Benedictus* sensitively explores the differences between solo and choral voices, and its sudden move into D major—in a movement that has been lazily content not to let go of F major—comes as a flood of magic sunlight.

The Agnus Dei begins in awe. Over its repeated pleas of "*miserere nobis*" and its anguished, obsessive contemplations of "*peccata*," the clarinet makes itself more and more independent, finally to lead the way into the muted brightness of the *Dona nobis pacem*. No feature in the *Missa Solemnis* is more famous than the terrifying war music in what Beethoven explicitly tells us is a prayer for both inward and outward peace. In this Mass, too, he unmistakably evokes physical terrors, and it is once again the clarinet who leads the music back to serenity. When Haydn reaches "*dona nobis pacem*," he is in his *allegro* spirits, and his masses end brilliantly. Beethoven's music here is, almost to the end, full of questions, of processes begun and broken off, of latticed textures. Then, at the very last, and in one of the most touching inspirations of his whole life, he finds his way into the music with which the Mass had begun. We hear again those gentle thirds of sopranos and altos and violins, and in that ineffable moment Beethoven shows us how the prayer for peace—and every other prayer—is comprehended in the prayer of prayers, "*Kyrie eleison*," "Lord have mercy upon us."

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Kyrie eleison. Christe eleison. Kyrie eleison.	Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.
Gloria in excelsis Deo. Et in terra pax hominbus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te; gratias agimus tibi propter magnam gloriam tuam; Domine Deus, Rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe; Domine Deus agnus Dei, filius Patris; Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis; Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris. Amen.	Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God, the Father Almighty, Maker of heaven and earth, And of all things visible and invisible:

Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt;

And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father, by whom all things were made:

Qui propter nos homines et propter nostram salutem descendit de coelis,

Who for us men and for our salvation came down from heaven,

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man,

Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;

And was crucified also for us under Pontius Pilate, suffered, and was buried.

Et resurrexit tertia die secundam Scripturas; Et ascendit in coelum; sedet ad dexteram Patris, et iterum venturas est cum gloria judicare vivos et mortuos, cujus regni non erit finis;

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, et in unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum.

And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets. And I believe in one Catholic and Apostolic church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead,

Et vitam venturi saeculi. Amen.

And the life of the world to come. Amen.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua;
Osanna in excelsis.

Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory.
Hosanna in the highest.

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Angus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, give us peace.

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Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

Beethoven began the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance in Vienna on 8 December 1813. The first American performance was given by Ureli Corelli Hill with the New York Philharmonic Society on 18 November 1843. The symphony is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

The first performance of the Seventh Symphony, which took place in Vienna on 8 December 1813 at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity which was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle* Symphony would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a pianissimo hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—S.L.

Leontyne Price



Leontyne Price made her Metropolitan Opera debut in 1961 as Leonora in *Il trovatore* to a 42-minute ovation, one of the most prolonged demonstrations of enthusiasm ever witnessed at the opera house. Ms. Price was born in Laurel, Mississippi; she played the piano at age five and later sang in the Junior Choir. In her youth, her goal was to become a music teacher. She attended Central State College in Wilberforce, Ohio, where her singing with the Glee Club attracted much attention and she was encouraged to follow a singing career. Upon graduation with a bachelor of arts degree, she was awarded a scholarship to the Juilliard School of Music. She was also a student at the Tanglewood Music Center. Ms. Price was soon heard in the premieres of works by Stravinsky, Barber, La Montaine, and other composers. In 1952 she made her Paris debut in Virgil Thomson's *Four Saints in Three Acts*, as well as her debut in the Robert Breen production of *Porgy and Bess*, which toured Vienna, Berlin, London, and Paris. At her Town Hall debut recital in 1954 she sang the first performance of Samuel Barber's *Hermit Songs* with the composer at the piano. In 1955 she made her operatic debut, in the NBC-TV Opera Company's coast-to-coast presentation of *Tosca*. Appearances followed with the Boston Symphony, the Philadelphia Orchestra, the New York Philharmonic, and a U.S. Department of State (ANTA) tour to India, as well as the San Francisco Symphony and her San Francisco Opera debut as Madame Lidoine in Poulenc's *Dialogues of the Carmelites*. In 1958 Herbert von Karajan invited her to appear at the Vienna State Opera, where she made her debut as Aida under his direction. Triumphant engagements followed at La Scala, Salzburg, Covent Garden, Verona, Lyric Opera of Chicago, the Paris Opera, Teatro Colon, and the Metropolitan Opera, which presented her in seven different roles during her first year with the company, and where she has appeared in *Aida, Don Giovanni, Tosca, Il trovatore, Madama Butterfly, Un ballo in maschera, Manon Lescaut,* and *Ariadne auf Naxos*. In 1966 Ms. Price created the role of Cleopatra in Samuel Barber's *Antony and Cleopatra*, written for the opening night of the new Metropolitan Opera House at Lincoln Center. Apart from the operatic stage, she continues to appear internationally in recital; her recital and concert tours have included Vienna, Paris, Lucerne, Salzburg, Hamburg, Berlin, and Japan. She always includes songs by American composers and Negro spitituals in her recitals, and many of her performances have been widely seen on special telecasts.

In 1985 at a White House ceremony, President Reagan presented Leontyne Price with the First Medal of Arts. The recipient of many additional honors and awards, she is the first opera singer to have received America's highest civilian award, the Presidential Medal of Freedom, given to her in 1965 by President Johnson. The Republic of Italy has bestowed upon her its Order of Merit, and the Government of France has named her a Commander of the French Order of Arts and Letters. She has also received

the Handel Medallion, the highest civil and cultural honor of the City of New York, and the Silver Medal of the San Francisco Opera, and she has been honored in a New York State Senate Resolution. She was a recipient of the Kennedy Center Honor in 1980 and was the only honoree invited back to sing at the 1981 Honors Ceremony. She is also a Fellow of the American Academy of Arts and Sciences. Her numerous other honors include awards from the New York Council of Churches, Concert Artists Guild, Young Audiences Inc., American Society of Concert Managers, Union Local #1, and the American Academy of Achievement.

Ms. Price has received three Emmy awards: for a nationally televised 1978 White House recital given at the invitation of President and Mrs. Carter; for her September 1983 performance with the New York Philharmonic on "Live From Lincoln Center," and for her appearance as hostess of the PBS series "In Performance at the White House" during the 1983-84 season. She has also won many prizes for her numerous recordings, including eighteen Grammy awards from the National Academy of Recording Arts and Sciences. Ms. Price represented American musicians at the Egyptian-Israeli Peace Treaty signing ceremonies and also sang at the welcoming ceremonies for Pope John Paul II, both held at the White House. She returned to the White House most recently to sing for the Prince and Princess of Wales at the invitation of President Reagan. In the spring of 1983 Ms. Price again represented American musicians when she sang at the International Economic Summit Conference held in Colonial Williamsburg. The only opera singer included in *Life* Magazine's Bicentennial issue ("Remarkable American Women 1776-1976"), she has been featured in cover stories by *Time* and in more than two dozen other international publications, including recent recognition among "One Hundred Major Women of the Past 100 Years" in *Good Housekeeping*.

Leontyne Price has received honorary doctorates from Howard University, Dartmouth College, Fordham University, Harvard University, Yale University, Columbia University, Mannes School of Music, William Carey College, Rust College, and Central State University. One of her many benefit concerts assisted in the building of the Leontyne Price Library at Rust College, Holly Springs, Mississippi. This year—the first time that Juilliard has awarded honorary degrees—she received an honorary doctorate from the Juilliard School. She is also a vice-president of the National Institute for Music Theatre, a life member of the NAACP, and a member of the Metropolitan Opera Association and the Board of Directors of the Dance Theater of Harlem. She recently became a member of the Board of Trustees of New York University. Since her Boston Symphony debut in 1953, Ms. Price has performed music of Gershwin, Barber, Beethoven, Strauss, Verdi, and Puccini with the orchestra. In June 1981 she appeared with John Williams and the Boston Pops in a performance seen on the PBS series "Evening at Pops." Ms. Price participated in the BSO's Centennial Gala in October 1981 and appeared with the orchestra most recently at Tanglewood in July 1983.



The United States Military Academy Band

The United States Military Academy Band is the oldest unit at West Point, New York, and is the oldest military band in continuous service in the United States. Its musical heritage predates the Revolutionary War, when fifers and drummers were attached to companies of Minutemen stationed on Constitution Island across the Hudson River from West Point. The band changed designations several times during its early history. Just prior to the War of 1812, a new unit known as the Company of Bombardiers, Sappers, and Miners was consolidated with the 1803 Corps of Engineers and assigned to West Point; the musicians attached to this company became the cornerstone of a symphonic concert band complete with martial field music. As the senior and premier musical representative of the United States Army, the Band has performed for many historical events. The present U.S. Military Academy Band includes 96 enlisted members and three officers and consists of four components: the Jazz Knights, the Field Music Group ("Hellcats"), the Concert Band, and the Marching Band. The USMA Band fulfills all the musical requirements of the United States Military Academy, including military, patriotic, and official ceremonies, sporting events, public concerts, radio and television broadcasts, and such recreational activities as dances for the West Point community and the Corps of Cadets.

The "Hellcats," a group of highly trained buglers and rudimental drummers, have a separate heritage born in 1778 with the First Connecticut Militia Brigade's encampment at West Point during the American Revolution. In addition to their duties playing military ceremonies, drills, parades, and reviews, members of the group perform in formal concerts and chamber recitals. Recently formed within the group are a marimba quintet and a brass ensemble which perform music from Bach to ragtime and other popular styles.

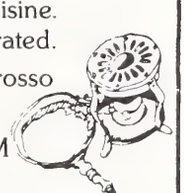
The WUZ

A group of musicians who play jazz of the '30s, '40s, and '50s—the music that once "was"—the WUZ is made up of Boston Symphony Orchestra members Tom Gauger on vibraphone, Leslie "Tiny" Martin on bass, and Arthur Press on drums, joined by pianist Ray Santisi and clarinetist Tom Ferrante. Each member began his musical career playing jazz in clubs, on recordings, and at jam sessions; some have performed with such notables as Jimmy Dorsey, Gene Krupa, Joe Williams, Milt Jackson, Benny Goodman, Buddy Rich, and Tony Bennett. Since its debut in the spring of 1975, the WUZ has performed on behalf of the Boston Symphony Orchestra's "Musical Marathon" and "Salute to Symphony," given benefit performances for various educational institutions, been featured in a BBC film entitled "Inside the Boston Symphony," appeared with Joe Venuti in a televised Pops concert, and been featured on "The Good Morning Show." The tongue-in-cheek combination of symphonic themes with pop and jazz tunes is a special feature of the WUZ's unique musical style.

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The Paramount Jazz Band

The seven members of the Paramount Jazz Band blend the polyphonic ensemble work of jazz with personal improvisations, drawing their music from more than seventy years of American jazz and popular styles. Individually or as a group, they have performed throughout New England, and as far afield as the Old Sacramento Dixieland Jubilee in California, the Central City Jazz Festival in Colorado, and the Great American Dixieland Festival in San Diego. Jess Hughes, cornet and vocals, has performed at jazz festivals on both coasts; he is engaged in graduate research and studies in the field of marine biology. Gary Rodberg, clarinet and soprano saxophone, is a doctor in the field of internal medicine. Steve Wright, reeds, is a Ph.D. in the field of computer engineering. Robin Verdier, piano and arranger, devotes his daylight hours to the Physics Department at MIT. Chuck Stewart, tuba, heads a large high-tech staff with an international computer firm. A former member of the New Yankee Rhythm Kings, the Heritage Jazz Band, and the Magnolia Jazz Band of California, Jimmy Mazzy, banjo and vocals, appears at jazz festivals from Maine to California; he is the only full-time musician in the group, with appearances on Garrison Keilor's "Prairie Home Companion" and several LPs to his credit. A senior production manager with an international advertising agency, Ray Smith, drums leader, has been a jazz radio producer and host since 1958; his radio program "The Jazz Decades" is produced in Boston on WGBH-FM and has been aired coast-to-coast by PBS. An original member of the Black Eagle Jazz Band, he organized the Paramount Jazz Band in 1981. The present membership has been together since 1985.

The Berkshire Highlanders

The Berkshire Highlanders Bagpipe Band of Pittsfield includes men and women from western Massachusetts and nearby New York. The band performs in Massachusetts, New York, and Vermont, and plays annually for "Tanglewood on Parade." Concerts and parades make up the bulk of their performances. They were featured in the tricentennial celebrations of the city of Albany, and, to mark the band's tenth anniversary in 1986, Piper member Bill Powers designed a tartan for them which was registered in Scotland as the Greylock tartan, named for the highest peak in Massachusetts. A typical Berkshire Highlanders program includes marches in several time signatures and selected slow airs.

Raymond Jourdan

A native of Cambridge, Massachusetts, fourteen-year-old Raymond Jourdan enters the eighth grade at the Boston Archdiocesan Choir School at St. Paul's Church in Cambridge this fall. An accomplished pianist and recorder player, he has studied music with Theodore Marier and John Dunn. As a member of the Boston Boy Choir, Raymond has sung in Boston Symphony Orchestra performances of Benjamin Britten's *War Requiem* and the Bach *St. Matthew* Passion. Also with the Boston Boy Choir, he has sung in Opera Company of Boston productions of Puccini's *Tosca* and Peter Maxwell Davies's *Taverner*.

Tanglewood Festival Chorus
John Oliver, Conductor

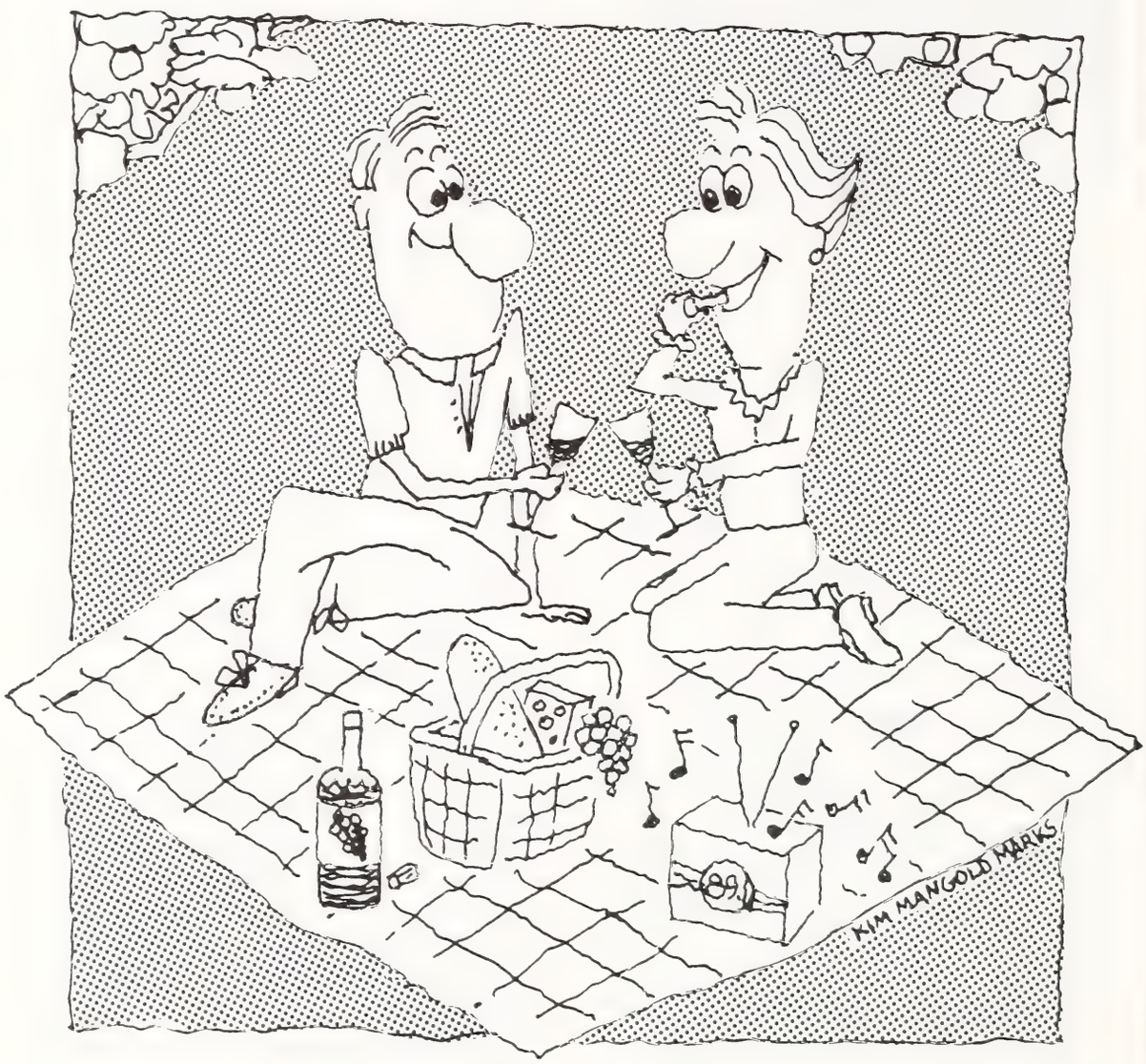


Now in its seventeenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Sir Colin Davis, and Klaus Tennstedt. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere this past April of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under the direction of John Oliver and to be repeated the opening week of the BSO's 1987-88 subscription season.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder* and Mahler's Symphony No. 8, the *Symphony of a Thousand*, both on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the album "We Wish You a Merry Christmas" with John Williams and the Boston Pops on Philips, and in music of Luigi Dallapiccola and Kurt Weill on Nonesuch.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which is celebrating its tenth anniversary this season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

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John Oliver, Conductor

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Ingrid Bartinique
Michele M. Bergonzi
Ellen N. Brown
Susan Cavalieri
Nancy H. Chittim
Lorenzee Cole
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Helen M. Eberle Daly
Lou Ann David
Christine P. Duquette
Amy G. Harris
Lois Hearn
Alice Honner-White
Jane C. Howell
Kristen E. Hughes
Christine Jaronski
Karen M. Jordan
Anne Keaney
Carol Kirtz
Lydia A. Kowalski
Sarah Jane Liberman
Carol McKeen
Patricia Mary Mitchell
H. Diane Norris
Fumiko Ohara
Nancy Lee Patton
Charlotte C. Russell Priest
Gwen Pykett
Jamie Redgrave
Lisa Saunier
Genevieve Schmidt
Carrol J. Shaw
Joan Pernice Sherman
Diane M. Stickles
Bernadette Yao
Chinny Yue

Mezzo-sopranos

Maisy Bennett
Karen Bergmann
Christine Billings
Deborah L. Bouranis
Sharon R. Brown
Barbara Clemens
Arnalee Cohen
Ethel Crawford
Catherine Diamond
Sara Dorfman
Mary F. Ellis
Paula Folkman
Dorrie Fuchs
Irene Gilbride
Janice Hegeman
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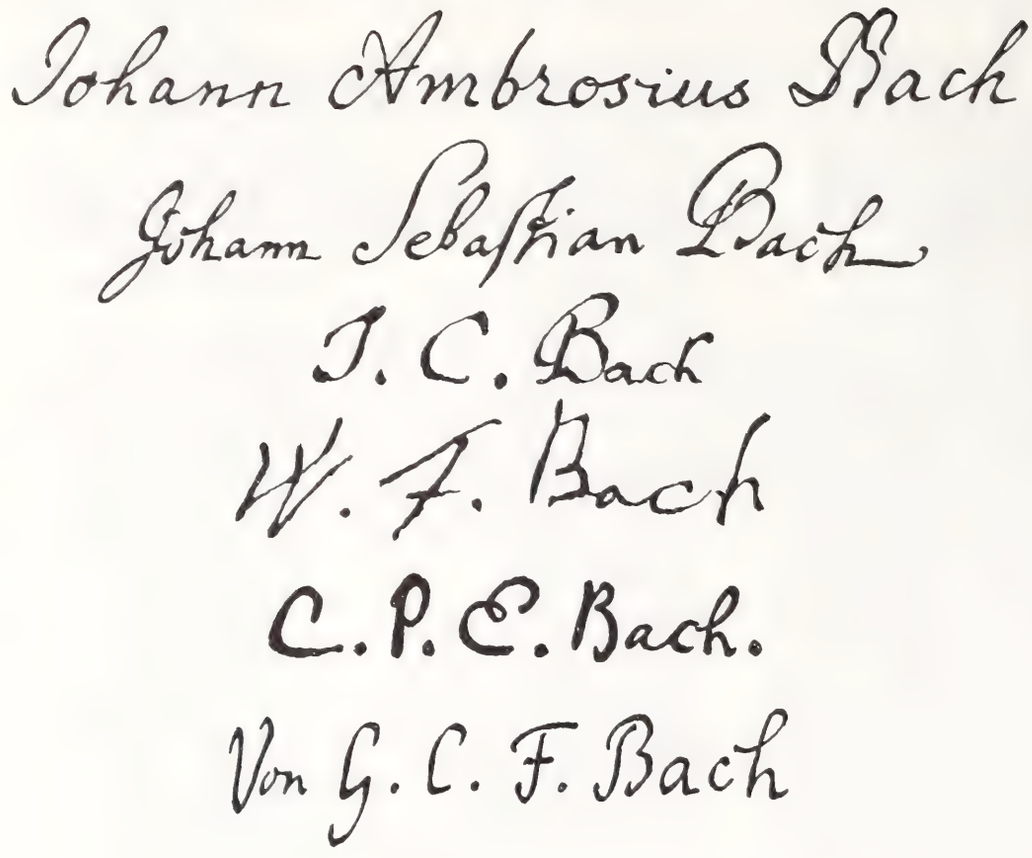
Tenors

Antone Aquino
John C. Barr
Ralph A. Bassett
Donato Bracco
William A. Bridges, Jr.
John T. Crawford
Reginald Didham
Timothy E. Fosket
Michael P. Gallagher
William E. Good
David M. Halloran
Dean Armstrong Hanson
George W. Harper
John W. Hickman
Fred G. Hoffman
Richard P. Howell
Stanley Hudson
James R. Kauffman
John Vincent MacInnis
Sean Mooney
David R. Norris
Dwight E. Porter
Ernest Redekop
David A. Redgrave
Charles Ross
Ronald Severson
Terence Stephenson
Charles L. Wilson
R. Spencer Wright

Basses

Peter Crowell Anderson
Peter T. Anderson
Eddie Andrews
J. Barrington Bates
William S. Biedron
John F. Cavallaro
James W. Courtemanche
Doug Dittman
Jay S. Gregory
Roger Grodsky
Mark L. Haberman
Mitsuhiro Kawase
Timothy Lanagan
Lee B. Leach
Steven Ledbetter
David K. Lones
James A. Lopata
Gregory Mancusi-Ungaro
Gary J. Merken
Stephen H. Owades
Michael Prichard
Andrew Roudenko
Vladimir Roudenko
A. Michael Ruderman
Robert Schaffel
Frank R. Sherman
Roch Skelton
Peter S. Strickland
Andrew Tidd
Cliff Webb
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Charles Dutoit



Charles Dutoit, music director of the Montreal Symphony Orchestra, was born in Lausanne, Switzerland. He received formal musical training in violin, viola, piano, percussion, composition, and conducting at the Lausanne and Geneva conservatories. In 1959 he studied with Charles Munch at the Tanglewood Music Center. In 1967 he became music director of the Berne Symphony and assistant conductor of the Zurich Tonhalle Orchestra. Subsequently, he was music director of the Göteborg Symphony and the National Symphony Orchestra of Mexico; he has since been guest conductor with more than 150 orchestras throughout the world. In February 1977 Mr. Dutoit was guest conductor with the Montreal Symphony for the first time; six months later he was appointed the orchestra's music director. Under an exclusive long-term contract with Decca/London since 1980, Mr. Dutoit and the Montreal Symphony have produced nearly thirty recordings, winning eighteen international awards, among them the Grand Prix du President de la Republique, the Prix Mondial du Disque de Montreux, the High Fidelity International Record Critics Award, Amsterdam's Edison Award, and the Japan Record Academy Award. Mr. Dutoit's recordings may be heard on the Decca/London, Deutsche Grammophon, Philips, CBS, and Erato labels. He and the Montreal Symphony have made annual appearances at Carnegie Hall since their debut there in 1982. Their many international tours have included Canada and the western United States in 1981, fifteen European concerts in 1984, fifteen concerts in Japan and at the Hong Kong Festival, and, in 1986, a fourteen-concert United States tour. In August 1987 Mr. Dutoit and the Montreal Symphony Orchestra will become the first Canadian orchestra to give five consecutive performances at the Hollywood Bowl in Los Angeles. In November 1987 they will tour six European countries.

In addition to his work in Montreal, Mr. Dutoit regularly conducts such major North American ensembles as the orchestras of Boston, New York, Philadelphia, Cleveland, Chicago, Pittsburgh, and San Francisco. From 1983 to 1986 he was principal guest conductor of the Minnesota Orchestra. He also travels to Europe each year to conduct the orchestras of Berlin, Munich, Amsterdam, Paris, and London, and he is a frequent guest conductor with the Israel Philharmonic. Mr. Dutoit made his Covent Garden debut with *Faust* in 1984, returning

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in 1986 for *The Tales of Hoffmann*. He makes his Metropolitan Opera debut in 1987 and is scheduled to return in 1990. During 1986-87 Mr. Dutoit's engagements included the Philadelphia Orchestra, the National Symphony in Washington, and the Pittsburgh Symphony. European concerts included Berlin, Amsterdam, and Paris, and a tour with the orchestra of the Maggio Musicale Fiorentino. In 1982 Mr. Dutoit was named "Artist of the Year" by the Canada Music Council and was named "Great Montrealer" by popular vote. Also that year he received "*honoris causa*" doctorates from the University of Montreal and the University Lavel. He has conducted the Boston Symphony Orchestra on many occasions since his debut in February 1981, including the opening-weekend BSO concerts of the 1986 Tanglewood season.

Marvis Martin



Soprano Marvis Martin is equally acclaimed for her performances in opera, on the recital stage, and as soloist with orchestra. Her busy 1986-87 season featured her Detroit Symphony debut in the Mozart *Requiem* with Gunther Herbig, Cleveland Orchestra performances of *The Martyrdom of St. Sebastian* led by Michael Tilson Thomas, numerous recitals, the St. Paul Chamber Orchestra, and a concert with the Philharmonia Virtuosi at New York's Town Hall. In December 1986 she participated in a tribute to Gian Carlo Menotti at the Brooklyn Academy of Music. Spring engagements included a Carnegie Hall performance of Mozart's C minor Mass with the Collegiate Chorale, as well as concerts with the San Francisco Symphony, the Vancouver Symphony, and at the Spoleto Festival in Charleston, South Carolina. In past seasons, Ms. Martin has been consistently reengaged at the Ravinia Festival, including performances with the Chicago Symphony and James Levine and a solo recital appearance in the summer of 1985. She has made recent debuts at the summer festivals of the Los Angeles Philharmonic, the Philadelphia Orchestra, and the National Symphony. She has also performed with the New York Philharmonic and Zubin Mehta, the Chicago Symphony and Sir Georg Solti, the Cincinnati Symphony and James Conlon, the St. Paul Chamber Orchestra and Pinchas Zukerman, the Montreal Symphony and Charles Dutoit, the Chamber Music Society of Lincoln Center, and on tour with Music From Marlboro. Ms. Martin has sung with the Metropolitan Opera every season since her debut with the company in 1982. Abroad, she has appeared with the Netherlands Opera in Amsterdam, at the Aix-en-Provence Festival in southern France, and with the National Opera of Bogota, Colombia.

In 1981 Ms. Martin was awarded the Kathleen Ferrier Prize of the Young Concert Artists International Competition, resulting in her New York City recital debut at the 92nd Street "Y." She has also won three prizes in the 1980 Concours International de Chant in Paris, first prize in the 1980 WGN-Illinois Opera Guild "Auditions of the Air," and, in 1983, the Gold Medal of the National Opera Institute Competition. In 1981 she joined the Metropolitan Opera's Young Artists Development Program, making her debut with the company on tour in 1982 as Pamina in Mozart's *Die*

Zauberflöte. Later that summer she made her European opera debut as Ismene in Mozart's *Mitridate* at Aix-en-Provence and also performed a solo recital broadcast live throughout France. The following season brought her Los Angeles recital debut under the auspices of the Ambassador Cultural Foundation. Born in Miami, Florida, Ms. Martin graduated from the University of Miami and later studied at the Manhattan School of Music. She makes her Boston Symphony Orchestra debut at this concert.

Claudine Carlson



Mezzo-soprano Claudine Carlson has performed in Europe, Japan, the Middle East, and Central and North America. She has appeared with many of the world's leading orchestras, including the Boston Symphony, Detroit Symphony, Israel Philharmonic, London Symphony, Los Angeles Philharmonic, Minnesota Orchestra, New York Philharmonic, the Orchestre de Paris, and the Rochester Philharmonic, under such leading conductors as Daniel Barenboim, Antal Dorati, Carlo Maria Giulini, Rafael Kubelik, and Sir Georg Solti. Ms. Carlson performed in the American premiere of Benjamin Britten's *Quatre Chanson Françaises* with the Chicago Symphony Orchestra, and she has sung in Leonard Bernstein's *Kaddish* Symphony under the composer's direction with the Santa Cecilia Orchestra in Rome and with the National Symphony at both the Kennedy Center and Avery Fisher Hall. Ms. Carlson has appeared at such major summer festivals as Meadowbrook, New York's Mostly Mozart, Ravinia, and the Hollywood Bowl. During the 1986-87 season she performed Debussy's *Martyrdom of St. Sebastian* with the Cleveland Orchestra under Michael Tilson Thomas, Mahler's Third Symphony with the Denver Symphony, Mahler's Second with the Phoenix Symphony, and *Das Lied von der Erde* with Leonard Slatkin and the St. Louis Symphony, Berlioz's *Damnation of Faust* with the National Symphony, Beethoven's Ninth with the Dallas Symphony, songs of Ravel with the National Symphony of Paris, and Ravel's *Shéhérazade* with the Montreal Symphony, a performance televised by the CBC. Her 1987-88 season brings performances of *Shéhérazade* with the San Francisco Symphony, Berlioz's *Roméo et Juliette* with the Baltimore Symphony, Mahler's *Kindertotenlieder* and Beethoven's *Egmont* music with the Denver Symphony, Beethoven's Ninth with the Indianapolis Symphony, Berlioz's *Nuits d'été* with the National Symphony, and Mahler's Third Symphony with the Milwaukee Symphony. Ms. Carlson's recordings include the Brahms songs for alto, viola, and piano, two William Grant Still works, Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, Landowsky's opera *Le Fou*, a recent RCA release of Carlos Chavez's *Nocturne*, and "*Reflections de France*," a French song recital, on Town Hall records.

The French-born Ms. Carlson received an early introduction to music from her mother, an accomplished pianist. She came to America as a young girl, taking voice lessons in California and later studying at the Manhattan School of Music. A first-prize winner of the National Federation of Music Clubs Singing Competition, she has also received the Martha Baird Rockefeller Award. Ms. Carlson made her first Boston Symphony appearances at Tangle-

wood in July 1974 under the direction of Michael Tilson Thomas and Eugene Ormandy. More recently she participated in an all-Vivaldi program under the direction of Vittorio Negri at Symphony Hall in the spring of 1983.

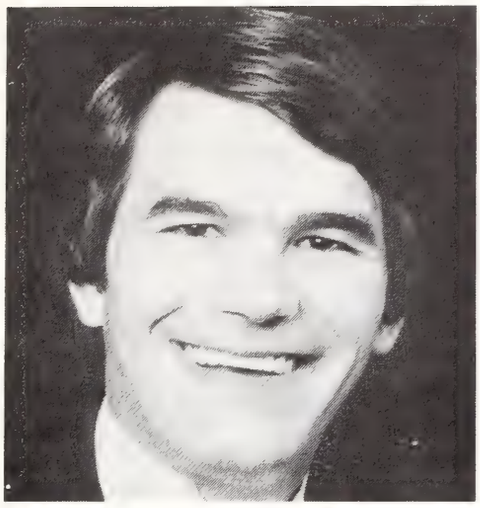
Vinson Cole



Tenor Vinson Cole made his Metropolitan Opera debut during the 1986-87 season, appearing there in *La bohème* and *Die Fledermaus*. At the Paris Opera he has appeared in five recent productions which reflect his wide-ranging versatility: Cimarosa's *Il matrimonio segreto*, Mozart's *Magic Flute* and *Abduction from the Seraglio*, Massenet's *Manon*, and Strauss's *Salome*. His *bel canto* repertoire has been heard in Nice, Nancy, Toulouse, and Cologne, his French repertoire in Bonn and Nice, and his Mozart in Lyon and at Welsh National Opera. Mr. Cole's Vienna Opera debut was as Alfredo in *La traviata*, a role he first sang at Montreal Opera. At New York City Opera he has sung Rodolfo in *La bohème*, the Duke in *Rigoletto*, and Pinkerton in *Madama Butterfly*. He has also sung with the opera companies of Santa Fe, St. Louis, Boston, Long Beach, and Vancouver, in productions ranging from Mozart's *Così fan tutte* to Janáček's *Bartered Bride*. Mr. Cole's continuing association with Herbert von Karajan has led not only to four consecutive seasons at the Salzburg Festival, to which he returns in 1987 for a revival of *Il ritorno di Ulisse*, but also to numerous concerts with the Berlin Philharmonic and four Deutsche Grammophon recordings: *Der Rosenkavalier*, the Mozart *Requiem*, Beethoven's Ninth Symphony, and the *Missa Solemnis*. He has also appeared with such conductors as Sinopoli, Giulini, Levine, Masur, Maazel, and Ozawa, and with such European orchestras as the Vienna Philharmonic, the Orchestra di Santa Cecilia in Rome, and the Rotterdam Philharmonic. In North America he appears regularly with the orchestras of Cincinnati, Boston, Chicago, Cleveland, Pittsburgh, St. Louis, Minnesota, San Francisco, Detroit, Washington, D.C., Montreal, and Toronto. The season he made his debut with the Philadelphia Orchestra and appeared in Chicago Symphony performances under Claudio Abbado of the Verdi *Requiem*, which he sings under Seiji Ozawa on the closing Boston Symphony concert of this summer's Tanglewood season. Mr. Cole is also an accomplished recitalist; this season he performed on the recital series of the University of Missouri in Kansas City, where he received his early musical training.

Following a full scholarship to the Philadelphia Musical Academy, Mr. Cole continued his studies at the Curtis Institute with Margaret Harshaw, who remains his vocal mentor today. In 1976 he won the National Award in Chicago's prestigious WGN "Auditions of the Air," and in 1977 he won first prize in the Metropolitan Opera National Auditions. He has also received grants from the Rockefeller Foundation and has sung at the White House three times since 1977, including a performance that was televised nationwide. His Salzburg performances in *Der Rosenkavalier* and *Il ritorno di Ulisse* were telecast in Europe. Mr. Cole made his Boston Symphony debut as Jaquino in Beethoven's *Fidelio* under Seiji Ozawa at Tanglewood in 1982 and has since returned for music of Britten, Handel, and Schumann.

John Cheek



One of America's outstanding bass-baritones, John Cheek appears with virtually every major orchestra in the United States. Since his professional debut in August 1975 following his release from service with the United States Army (he was a featured soloist in the U.S. Army Chorus), he has become a favorite artist with many of America's leading conductors. Recent engagements include *Fidelio* and *La bohème* with the Metropolitan Opera, his New York City Opera debut in the title role of Boito's *Mefistofele*, his return to New York City Opera for *Faust, Le nozze di Figaro* with Forth Worth Opera and Tulsa Opera, a return to Cincinnati Opera for *The Tales of Hoffman*, concert appearances with the symphony orchestras of Houston, San Francisco, Toronto, Minnesota, Dallas, and Detroit, as well as the National Symphony, Handel festivals at the Kennedy Center and in Charlotte, and, in 1987-88, further appearances at the Metropolitan Opera and *La forza del destino* with Canadian Opera. Other performances have included Verdi's *Il trovatore* with New Orleans Opera, *The Magic Flute* at the Blossom Festival, *Lucia di Lammermoor* with Cincinnati Opera, and concert appearances with the BBC Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, San Francisco Symphony, Toronto Symphony, St. Louis Symphony, New York Philharmonic, Musica Sacra, and the National Arts Centre Orchestra of Ottawa. Recent summer festival appearances have included Ravina, Tanglewood, Saratoga, Blossom, Caramoor, Mostly Mozart, Waterloo, and Orange. Mr. Cheek has appeared at the Metropolitan Opera every season since his debut there in 1977; his performances at the Met have included the opening-night centennial season production of Berlioz's *Les Troyens*, the centennial gala telecast, a new production of *La clemenza di Tito*, and *La bohème*. He has portrayed Mephistopheles in *Faust* in Detroit and Timur in *Turandot* in Miami. Other recent career highlights have included his New York recital debut with James Levine at the piano, the title role of Cascarino's *William Penn* in Philadelphia, and *La Damnation de Faust* with Berlin Philharmonic.

A native of North Carolina, Mr. Cheek received his bachelor of music degree at the North Carolina School of Arts and subsequently earned the Diploma of Merit at the Accademia Musicale Chigiana under the tutelage of Gino Bechi. He has been a frequent guest with the Boston Symphony Orchestra since his first Tanglewood appearance in 1977, performing music of Bach, Mozart, Haydn, Rachmaninoff, John Knowles Paine, Beethoven, and Stravinsky, as well as participating in the April 1984 world premiere of Sir Michael Tippett's *The Mask of Time*. This season at Symphony Hall he performed Virgil Thomson's *Five Songs from William Blake* and then returned as a soloist in Bruckner's F minor Mass in a special concert featuring John Oliver and the Tanglewood Festival Chorus.

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JOHN WILLIAMS



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, the *Star Wars* trilogy, *Close Encounters of the Third Kind*, *Superman*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Indiana Jones and the Temple of Doom*, and, most recently, *The Witches of Eastwick*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the *Mission Theme* for NBC News, the Liberty Fanfare, and "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space*, *Pops on the March*, *Aisle Seat*, *Pops Out of This World*, *Boston Pops on Stage*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America, the Dream Goes On*, *Bernstein by Boston*, and *Swing, Swing, Swing*, a collection of big band music. The latest Pops recording, *Pops In Love*, was released in May under a continuing exclusive contract with Philips records.

In July 1985 Williams led the Pops on a fourteen-city national tour in celebration of the Pops' 100th Birthday. This month he leads the Boston Pops Esplanade Orchestra on a ten-city national tour sponsored by Nabisco Brands, Inc. Williams has also appeared as guest conductor with several major orchestras, including those of London, Cleveland, and Philadelphia. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music.

PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, July 7, 1987 at Tanglewood

Liberty Fanfare	Williams
Overture to *Candide*	Bernstein
Remembering Gatsby: Foxtrot for Orchestra	Harbison
The Reivers BURGESS MEREDITH, narrator	Williams

INTERMISSION

Hooray for Hollywood!	Whiting-Williams
The Song Is You: A Tribute to Jerome Kern I Won't Dance—Smoke Gets in Your Eyes—A Fine Romance—All the Things You Are—The Song Is You	arr. Stevens
"We're Lookin' Good!" Composed for the Special Olympics in celebration of the 1987 International Summer Games	Williams
Swing, Swing, Swing	
In the Mood	Garland/Miller-Hayman
Begin the Beguine	Porter-May
When the Saints Go Marchin' In	arr. May
Theme from *The Pink Panther*	Mancini
A Salute to John Philip Sousa *The Washington Post*—The Thunderer—Semper Fidelis—El Capitain—Stars and Stripes Forever	arr. Williams

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. During the past few years the Pension Institute has paid nearly $1 million annually to nearly one hundred pensioners or their widows. Pension Institute income is derived from Pension Fund concerts, from Open Rehearsals at Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.
Baldwin Piano



BURGESS MEREDITH

The biography of Burgess Meredith reads like the history of America's theater arts. In a career spanning five decades, he has been involved in every creative facet of theatrical entertainment. Born in Cleveland, Ohio in 1907 and educated at Amherst, Mr. Meredith's early stage experience included appearances with Eva Le Gallienne's Theatre Group. In the 1930s his stage career blossomed, with starring roles in such award-winning plays as *Little Ol' Boy*, *She Loves Me Not*, *Winterset*, and *High Tor*. That same decade also brought his first appearances on radio and screen, including his acclaimed performance in the film *Of Mice and Men*. During World War II, Mr. Meredith, a captain in the United States Air Force, made films for the Office of War Information and appeared as Ernest Pyle in the feature film *The Story of G.I. Joe*. After the war, he added writing, producing, and directing, of both stage and screen productions, to his list of accomplishments. With the advent of television, Burgess Meredith brought his diverse talents to this new medium. During the 1960s, while continuing to direct and star in movies and on the stage, Mr. Meredith served as producer or narrator for several record albums, made guest appearances on numerous television series, narrated many documentaries, and took *An Evening with Burgess Meredith* on tour. Since that time, he has continued to appear regularly in films and on television, and his unmistakable voice can be heard in a number of commercials. Recent credits include *Afterglow*, a film on the life of poet Robert Frost, which Mr. Meredith wrote, directed and narrated, and *No Thing*, the Jean-Luc Godard version of *King Lear*, in which he stars with Molly Ringwald, Chris Makepeace, and Woody Allen. Elected to membership in the Theatre Hall of Fame in 1982, Burgess Meredith's honors include two nominations for Best Performance by the New York Drama Critics, an Oscar nomination for his role in *Rocky*, and an Emmy nomination for his role as Cardinal Burke in the television movie *The Last Hurrah*.

In 1969 Burgess Meredith narrated *The Reivers*, a film of the William Faulkner story, the score of which was written by John Williams. Mr. Meredith also narrated the premiere performance of the concert version of the work, which was featured on the opening program of John Williams's first season as Boston Pops Conductor in 1980.

Tanglewood
1937 - 1987

Thursday, 9 July at 8:30

THE KING'S SINGERS
Jeremy Jackman, countertenor
Alastair Hume, countertenor
Bob Chilcott, tenor
Anthony Holt, baritone
Simon Carrington, baritone
Colin Mason, bass

I

Songs from the Auvergne — arr. Goff Richards
Là-bas dans le Limousin
Une gente bergère
L'eau de source
Le baylère
A la campagne

II

Music of Tudor England and Renaissance Scotland

Pastime in good company	attr. Henry VIII
Ah Robin	William Cornysh
Hey trolly, lolly, lo	Anonymous
Départe, départe	Anonymous
O lusty May	Anonymous

III

Scenes in America Deserta (1986) — John McCabe

INTERMISSION

IV

Partsongs of early 20th-century England

V

Arrangements in Close Harmony

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Notes supplied by The King's Singers

Songs from the Auvergne

The Auvergne, a district of France in the middle of the Massif Central, is a remote mountainous landscape which the passage of time has left untouched. The local people, who live mainly by stock-breeding, as the soil is poor, remain content and happy, as is shown by the rich treasury of folk song which has developed in this region. The character of the people is reflected in the infinite variety of the songs—merry and sad, rhythmic and lyrical, robust and gentle. Here are five such songs:

Là-bas, dans le Limousin ("Down there in Limousin"), compares the virtues of local girls and the prowess of local men with that of their counterparts down in Limousin.

Une gente bergère ("A Sweet Shepherdess"). This is a "*regret*," a sad, slow song that would have been performed on special occasions such as weddings, reunions, festivals, etc. This particular song tells of a lost love.

L'eau de source ("Spring Water"). "Spring water will kill you, little girl, spring water will kill you! . . . you shouldn't drink water but you should drink wine!" Who will argue?

Le baylère ("The Shepherds' Song") is probably the most familiar of all Auvergne songs. It is the song of the shepherds, who, in distinct and plain voices, sing to answer each other across vast distances.

A la campagne ("In the Country"). Finally a melange of two songs in which the praises of country life are sung. ". . . That's the life of poor country urchins, so say the town dwellers that mock us . . . but we carry on just as we please!"

—Goff Richards

Music of Tudor England and Renaissance Scotland

Music, sung and accompanied by a variety of instruments, was an essential ingredient in the life of the court in Tudor England, and it was no less than King Henry VIII who wrote the first of the group of songs to be presented in this program. The English king, who came to the throne in 1509, was a talented musician and composer, and no fewer than seventeen songs, works for viols [early stringed instruments], motets, and Masses were written by him to be played and sung at his court. The Scottish court was at that same time under the influence of French political factions, and indeed, King James V of Scotland (1512-42) chose the French style of composition as the music of his court. The songs of the period are all chordal and illustrate the late Renaissance interest in clear word-setting, interior repetition, and strong dance rhythms. "*Départe, départe*" is a poignantly simple setting in which descending phrases are used to most eloquent effect, whilst "O lusty May" captures all the freshness of the spring season with its sprightly dances and, not surprisingly, remained a favorite song in Scotland until the end of the seventeenth century.

Scenes in America Deserta (1986) by John McCabe

Silence, heat and light—
Cycling—
Buildings and Works of Man: Cosanti—
Pueblo: The Frescoes—
Silence, heat and light II

Scenes in America Deserta was commissioned by the King's Singers, to whom it is dedicated, and the text is from Reyner Banham's classic book of this title. It is the sixth in a series of works inspired by desert country in various parts of the world and written for different instruments or ensembles; the first four are numbered and have subtitles (*Lizard*, for woodwind quartet and percussion, *Horizon*, for ten brass, *Landscape*, for piano trio, and *Vista*, for recorder solo), in addition to which there is *Pueblo*, for solo double bass. This vocal work is based on texts chosen not so much to convey the picturesque aspects of the desert (one of the hardest decisions in composing it was deciding to omit what I felt to be a particularly effective section of precisely that character, when the work was nearing completion) but rather to touch on several different points: the nature of the coloring, the silence and the heat, of course, but also the human element in the man-made structures, decorations, and pastimes.

The work is continuous, but falls into clearly-defined sections—the main aim of the music is to convey an idea of the variety and fascination which desert country holds

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for me. Although there are few pictorial "effects," I have used some of the coloristic textures produced by some of the syllables themselves as an integral part of the musical thinking. The piece lasts about thirteen or fourteen minutes.

—John McCabe

Scenes in America Deserta

Silence, heat and light I
Silence, heat and light. The silence flowed back like a filling pool . . . the air began to feel warm as the sun beat back . . . a thin heat-haze began to dance and shimmer . . .
. . . everything that is not shadow is brilliant incandescent white against the darker mountains behind . . .

Cycling
Swinging in wider and wider circles or going head down for the ever-retreating horizon, the salt whispers under one's wheels . . . Swooping and sprinting like a skater over the surface of Silurian Lake . . .

Building and Works of Man: Cosanti
a sequence of small sunken courtyards: some roofed . . . others sheltered by overhanging trees which dappled these deep places with patterns of flickering shadow. And everywhere—tinkling bells and tinkling fountains . . .

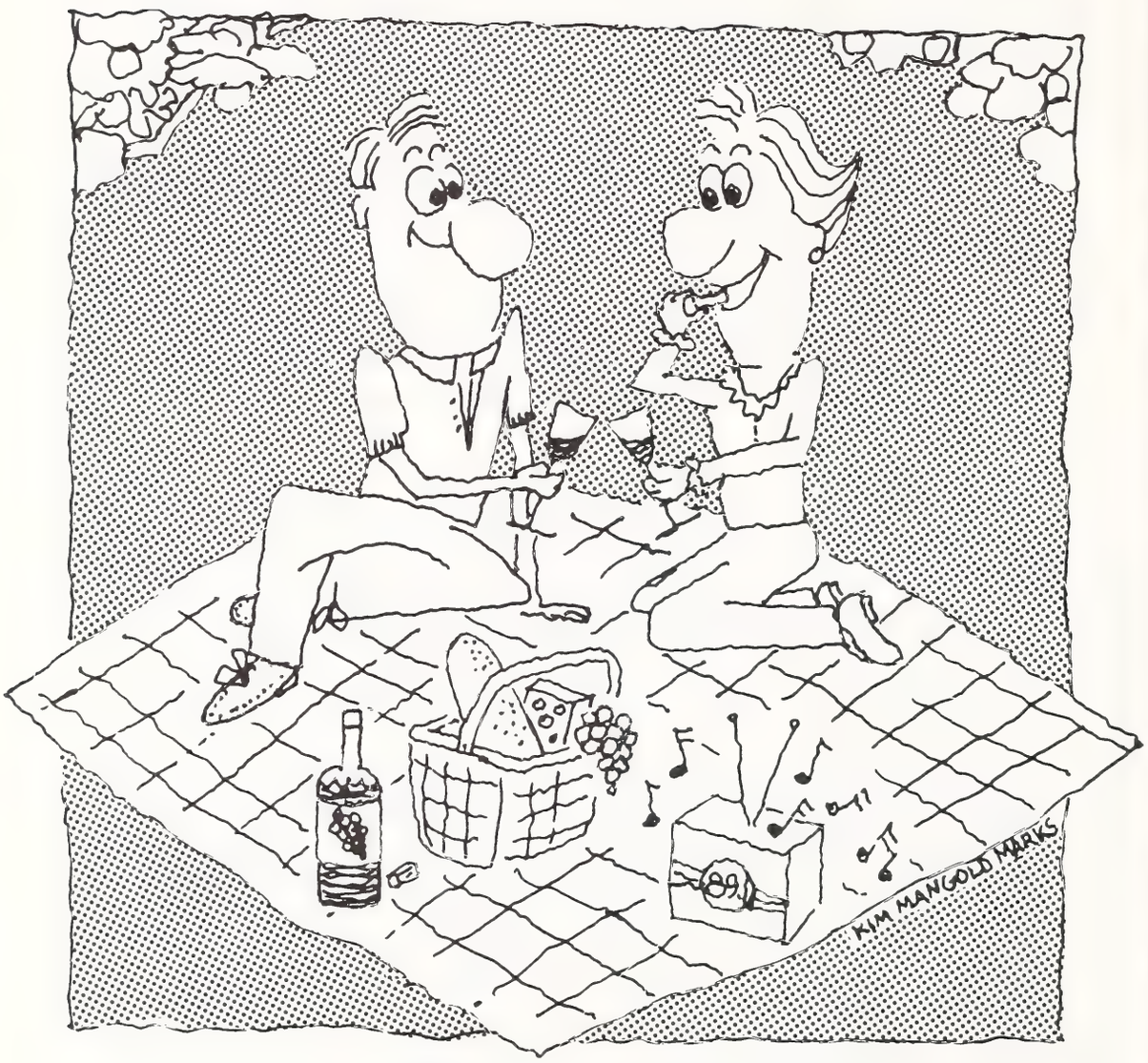
Pueblo: The Frescoes
The frescoes . . . had but one subject: water . . . every image celebrated or craved the giving of water. White-legged figures of gods spilled water from feathered gourds; black pots set upon the ground spewed symmetrical fountains of water; fish . . . spat water and rainbows. An eagle spat water, two geese spat water, a storm bird spat water, and lightning struck everywhere to celebrate the thunderstorms.

Silence, heat and light II
Color seems to emanate as light throughout the atmosphere . . .
The shadows in the gorge and along the mountain face were an extraordinary blue, a profound, saturated blue undimmed by the whitening corruptions of atmosphere, an utter blue beyond question and almost beyond description . . .

—text selected from *Scenes in America Deserta* by Reyner Banham

Arrangements in Close Harmony
A selection of pieces from the lighter side of the repertoire. The King's Singers like to end their programs with such a selection, which might consist of anything from arrangements of folk songs and spirituals to standard evergreens and contemporary pop material.

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Weekend Prelude

Friday, 10 July at 7

EMPIRE BRASS
Rolf Smedvig, trumpet
Timothy Morrison, trumpet
Martin Hackleman, horn
Samuel Pilafian, tuba
Scott A. Hartman, trombone

D. SCARLATTI (1685-1757)	Sonata
A. SCARLATTI (1660-1725)	Toccata
FROBERGER (1616-1667)	Toccata
KREISLER (1875-1962)	*Liebeslied* *Schöne Rosmarin*
ROSSINI (1792-1868)	"Una voce poco fa," from *The Barber of Seville*
COPLAND (b.1900)	Simple Gifts
VAUGHAN WILLIAMS (1872-1958)	Allegro moderato, from the Concerto for Bass Tuba
ELGAR (1857-1934)	"Nimrod," from the *Enigma* Variations, Opus 36
ALBÉNIZ (1860-1909)	*Oriental*
TURINA (1882-1949)	"Orgía," from *Danzas fantásticas*
J.S. BACH (1685-1750)	"Wachet auf, ruft uns die Stimme" ("Sleepers awake"), from Cantata No. 140
J.S. BACH	"Wie will ich mich freuen" ("My spirit be joyful"), from Canata No. 146

Johann Ambrosius Bach

Johann Sebastian Bach

J. C. Bach

W. F. Bach

C. P. E. Bach.

Von G. C. F. Bach

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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, 10 July at 9

EDO DE WAART conducting

ADAMS — *Short Ride in a Fast Machine*
(Fanfare for Great Woods)

BEETHOVEN — Piano Concerto No. 2 in B-flat, Opus 19
Allegro con brio
Adagio
Rondo: Molto allegro

EMANUEL AX

INTERMISSION

STRAUSS — *An Alpine Symphony*, Opus 64

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians as well as to other audience members.

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Baldwin piano

Emanuel Ax plays the Steinway piano.

NOTES

John Adams
Short Ride in a Fast Machine

John Adams was born in Worcester, Massachusetts, on 15 February 1947; he lives in Berkeley, California. Adams composed Short Ride in a Fast Machine *for the opening of the first Great Woods Festival in Mansfield, Massachusetts; it was performed there on 13 June 1986 by the Pittsburgh Symphony Orchestra under the direction of Michael Tilson Thomas. The score calls for two flutes and two piccolos, two oboes and English horn, four clarinets (third and fourth are optional), three bassoons and contrabassoon, four horns, four trumpets, three trombones, bass tuba, two synthesizers (Casio 200 series or Yamaha DX series with "harpsichord" stop), timpani, high wood block, snare drum, crotales, glockenspiel, suspended cymbal, pedal bass drum, large bass drum, sizzle cymbal, tambourine, large tam-tam, medium wood block, triangle, xylophone, and strings.*

Though he has long been professionally connected with San Francisco (as professor of composition at the San Francisco Conservatory of Music and for several years composer-in-residence to the San Francisco Symphony), John Adams is a New England product, born in Worcester, turned on to orchestral music by a Boston Symphony performance to which he was given a ticket as a child, and educated at Harvard, where he studied primarily with Leon Kirchner.

During the 1970s Adams became interested in the kind of music sometimes described by the term "minimalist," and sometimes called "process music" or simply (as the Dutch call it) "repetitive music," based on overlapping repeated patterns and

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steady pulses with subtle changes made gradually over the course of time. In recent years many composers have worked with minimalist ideas, coming at them from different directions, whether by way of Indian classical music (like Philip Glass), African drumming (Steve Reich), or through an inveterate experimenter like John Cage.

Adams became involved with this kind of music when he conducted a piece by Steve Reich, and he soon began using the insistent pulse that is so characteristic of this music, piling up layers of rhythms and harmonies on top of one another in shifting, complex ways. But Adams, more than most composers working in this line, has been proceeding toward what might be called "maximal minimalism," with faster and more frequent changes of the building process and with real, identifiable melodies, too. In recent years his work has been widely performed and recorded. He has reached in new directions, including opera. His largest work to date, the opera *Nixon in China*, with a libretto by Alice Goodman, will be produced in Houston this fall, staged by Peter Sellars.

Short Ride in a Fast Machine is an apt title for the frenetic four-minute work that Adams composed to open the first Great Woods Festival last summer. (The more formal subtitle, "Fanfare for Great Woods," describes better the character and function of the score, but is not nearly so evocative.) The steady, penetrating *thunk* of a wood block marking fast quarter-notes is the mainspring of *Short Ride*. The beat begins unaccompanied in the wood block, soon to be joined by four trumpets marking the quarter-note and other instruments (including synthesizers) subdividing the beat. The subdivisions overlap in shifting irregular patterns of brilliant sound, against which the wood block continues its singleminded beat. The overlapping of other parts creates the effect of irregular and changing rhythms, but this is the "*trompe-l'oreille*" effect of the various processes going on simultaneously. The resplendent sonorities are perfectly calculated for outdoor performance. As for his striking title, Adams has remarked: "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 2 in B-flat, Opus 19

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. The B-flat piano concerto was completed early in 1795 and performed by Beethoven in Vienna on 29 March that year. He completely revised the work before playing it again in Prague in 1798; it is the later version that is known today. The first American performance was given by J.N. Pattison with Theodor Eisfeld conducting the Brooklyn Philharmonic on 21 January 1865 at the Brooklyn Academy of Music. In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

Although numbered second in the canon, the B-flat concerto is actually the earliest of Beethoven's piano concertos normally to find its way to the concert hall. (A concerto in E-flat, written in 1784 when he was just fourteen, survives with the orchestral part only in piano transcription; it has been orchestrated and performed, but it hardly qualifies as a concerto to which the composer himself gave the stamp of approval.) Beethoven had gone from Bonn to Vienna in 1792, a twenty-two-year-old pianist and composer eager to make his mark in a big way. He knew the music of Mozart, who had died the year before, and he learned Haydn's works as well—at least up to the

first six of the "London" symphonies, which Haydn had composed on the successful London journey from which he had just returned. The work of these two composers made its mark on Beethoven, and he showed it in the B-flat piano concerto, written while Haydn was off on his second London journey. The orchestra—which lacks clarinets—probably reflects the practice of Haydn, who came to employ the clarinet regularly only late in his life. And it may also recall Mozart's last piano concerto, K.595, which is also in B-flat and, unusually for Mozart, omits trumpets and timpani.

The work was evidently completed only just in the nick of time. Beethoven was scheduled to play it on a concert that was part of an annual series of benefits for the widows of members of the *Tonkünstlergesellschaft* ("Society of Musicians"), and he had apparently not had the time to write it all out. His friend Franz Wegeler recalled, "Not until the afternoon of the second day before the concert did he write the rondo, and then while suffering from a pretty severe colic which frequently afflicted him. I relieved him with simple remedies so far as I could. In the anteroom sat four copyists to whom he handed sheet after sheet as soon as it was finished." The rehearsal took place in Beethoven's room the next day. His piano was found to be a half-step flat, so—according to Wegeler—he had the instruments tune to B-flat instead of the customary A, and he himself played the entire solo part a half-step up!

Beethoven apparently played the concerto a few more times in Vienna during the following years. But when the opportunity arose for a performance in Prague, he undertook a substantial revision of the score, especially of the first movement. It was this revised version that was ultimately published. But before it appeared in print, Beethoven had composed his C major concerto, which was a great success at its first performance and was snapped up by a publisher at once. The result was that the real "second" concerto was published as the First (Opus 15), and the earlier work as the

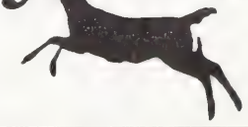


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Second (Opus 19). This fact disgruntled Beethoven, who never lost an opportunity to set the record straight, since he felt that he had made progress between the two works. He did not want anyone thinking that the numerical order reflected the actual order of composition. His later view of the Second Concerto is reflected in a letter he wrote to the publisher Hoffmeister on 15 December 1800, offering to sell "a concerto for piano, which to be sure, I do not claim to be among my best, . . . but it will not disgrace you to print it." Of course, his letter also offered the right of publication of his newest—and most successful—composition, the Septet. It behooved him, perhaps, to be modest about a work already five years old which he had, in so many ways, surpassed. A month later Beethoven actually put monetary figures on his esteem for the two works: Hoffmeister would have to pay twenty ducats for the Septet, but he could have the concerto for ten.

Of course, Beethoven never disowned the concerto—he simply felt he had moved beyond it; like every composer, he wanted his most recent work to be heard and appreciated. To many people, Beethoven's newest works were always terribly difficult; we, on the other hand, are likely to hear them with ears dulled by familiarity and to underrate their originality, especially in the case of the earlier ones. One young Czech musician, Tomaschek, who heard the B-flat concerto in Prague in the first performance of its final version, commented, "I admired his powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of ideas, was broken up, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from a too exuberant conception. It is not seldom that the unbiased listener is rudely awakened from his transport. The singular and original seemed to be his chief aim in composition . . ."

We, on the other hand, are likely to notice the Mozartian trick of combining a forceful and a lyrical idea together in the opening phrase, or the Haydnesque emphasis on rhythmic upbeat ideas, and fail to notice that already Beethoven has an obsession for unexpected changes of harmony. The first of these is signaled in the simplest way—the full orchestra hammers out three repeated C's fortissimo, followed by an echo, pianissimo, on D-flat. The melody seems about to continue in D-flat, a key very remote from where we just were, until Beethoven quickly engineers a phrase that brings it around to the "right" place. It is true that he may have learned this trick from

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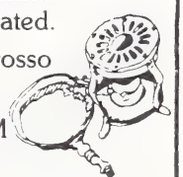
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Haydn, who used it quite frequently, but it became a central element of Beethoven's musical armamentarium.

The cadenza for the first movement was originally improvised by the composer at each performance; when his deafness began to make it difficult for him to perform his own music, he wrote out some of his cadenzas for the use of others. Beethoven wrote the cadenza for this concerto about 1808—at the height of his "middle period." The brilliance and power of his piano writing in this cadenza stand out strikingly from the rest of the work.

The slow movement may not yet show us a Beethoven capable of the most extraordinary profundities, but he is certainly already a master of the art of variation and decoration, which would ultimately lead beyond the facile and the merely pretty to new worlds of expression. When the orchestra plays the conventional 6/4 chord, the usual invitation to a soloist to take off on an elaborate cadenza, Beethoven has, in effect, composed an anti-cadenza by writing just a few notes, leaping up at first and then dropping back in a dying fall, to which he added the note, "with great expression."

The unusual rhythm of the main theme marks the rondo finale. This movement apparently underwent a good deal of revision for the 1798 performance, and it appears as if the original version had had a far more ordinary form of the rhythm in the main theme. The piano plays this "normal" form of the 6/8 rhythm at one point in the middle of the movement (is that intentional, or did Beethoven forget to revise those bars?)—and there is little doubt that the final version has more spice to it. The rondo plays all sorts of little harmonic and rhythmic tricks on its listeners, with the aim of leaving us smiling. It is a trick that Beethoven has already learned in this first completed concerto.

—S.L.

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Richard Strauss
An Alpine Symphony, Opus 64

Richard Georg Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. The composer's earliest sketches for An Alpine Symphony (Eine Alpensinfonie) *date from 1911. He began the orchestration on 1 November 1914 and completed the score on 8 February 1915, himself leading the first performance with the orchestra of the Dresden Hofkapelle on 28 October 1915 at the Philharmonie in Berlin. The score is dedicated to Count Nicolaus Seebach, director of the Royal Opera in Dresden. The first performance of* An Alpine Symphony *in the United States was given by the Philadelphia Orchestra under Leopold Stokowski on 28 April 1916. The score of* An Alpine Symphony *calls for two flutes, two piccolos (doubling third and fourth flute), two oboes, English horn (doubling third oboe), and heckelphone (bass oboe at these performances), E-flat clarinet, two clarinets in B, one in C, and bass clarinet in B, three bassoons and contrabassoon (doubling fourth bassoon), four horns, four tenor tubas (doubling fifth through eighth horns), four trumpets, four trombones, two bass tubas, two harps ("doubled if possible"), organ, wind machine, thunder machine, glockenspiel, cymbals, bass drum, side drum, triangle, cowbells, tam-tam (three players), celesta, timpani (two players), and strings. Strauss asks for at least twelve first and sixteen second violins, twelve violas, ten cellos, and eight double basses. Also required, offstage, are twelve horns, two trumpets, and two trombones which, "if necessary," may be taken from the main orchestra. Strauss asks that the flute, oboe, E-flat clarinet, and C clarinet parts be doubled from rehearsal number 94 (just before "The Fog Rises") to the end of the score. He also recommends use of "Samuel's Aerophon" to assist the wind players with their long sustained notes.* The organist at these performances is James David Christie.*

Upon his return to Boston in September 1911 from summering in Europe, where he had spent time visiting with Richard Strauss at the composer's home in Garmisch, Boston Symphony music director Max Fiedler told an interviewer:

> I only wish that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. The work will be one of large dimensions, in two movements. The first is sketched in pencil and not yet scored, while the second is still in the mind of the composer and there is no possibility of its being finished in the next six or eight months. Besides working on this, Strauss is writing a motet for 20 voices, he is composing stage music for one of Reinhardt's stage plays and is at work on a one-act opera.
>
> He has played for me so far as he could the first movement of his symphony and I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestra rehearsal. He will probably call it the "Alps Symphony." In the first movement he goes up a lofty peak and comes down again. He passes Alpine farms and pastures, huntsmen, peasants singing in the fields and finally he reaches the lofty snow-capped peak.
>
> Then, like the true Strauss that he is, he uses the same music to descend with but with everything diminished to make the descent faster than the ascent. Altogether I think it is going to be a most notable work.

*Writing for the Boston Symphony program in 1925, Philip Hale noted that "the aërophor [*sic*], or Tonbinde Appar[a]t, an invention of one Samuels, a court musician of Schwerin, is a sort of pump, a bellows worked by the foot of the player, and connected with the wind instrument by a length of rubber tube, so that the sound of a tone can be protracted." Norman Del Mar, in his biography of Strauss, writes that "this alas long-extinct device seems to have supplied oxygen to the distressed player by means of a foot-pump with a tube stretching up to the mouth."

Strauss was at this time concerned with the curious hybrid project which would couple a staging of Molière's *Le Bourgeois gentilhomme* with his own one-act opera *Adriadne auf Naxos* to a text by Hugo von Hofmannsthal, and which would have its none too successful premiere on 25 October 1912 at Max Reinhardt's Kleines Deutsches Theater in Berlin—only the first stage in a rather long and complicated history of composition and performance.* It was at Reinhardt's theater that Oscar Wilde's *Salome* and, shortly after, the stage version of Hofmannsthal's *Elektra* had been produced; both, of course, provided the source material for Strauss's operas. Also by this time, the first performance of *Der Rosenkavalier*, again to a libretto by Hofmannsthal, on 26 January 1911 at the Court Opera in Dresden had won the heart of the public, and the second great phase of Strauss's composing career—as a composer for the operatic stage—was well established. Behind him was the series of tone poems with which he had secured his reputation as the leading German composer—*Macbeth* (1886; revised 1890 and 1891), *Don Juan* (1889), *Death and Transfiguration* (1889), *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1897), *Ein Heldenleben* (1898), and, adding insult to injury, as far as his critics were concerned, after the effrontery of portraying himself as *Heldenleben*'s composer-hero, the *Symphonia domestica* (1903), in which the resources of Strauss's huge orchestra were employed to depict a typical day in the life of the composer's family.

It would be another dozen years before the last of Strauss's tone poems appeared: *An Alpine Symphony* would ultimately be composed while Strauss was awaiting from

*The motet to which Fiedler refers is likely the *Deutsche Motette*, Opus 62, for sixteen-part unaccompanied double chorus plus four solo voices, to a text by Friedrich Rückert and completed in 1913.

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Hofmannsthal material for what after *Ariadne* would be their next major undertaking—*Die Frau ohne Schatten*—although the germ for his final large-scale symphonic work can be traced to a much earlier time, specifically to a boyhood mountain-climbing expedition during which his group lost the way heading up and was drenched in a storm coming down. In 1900, following the completion of *Heldenleben*, Strauss wrote his parents that he had an idea for a symphonic poem "which would begin with a sunrise in Switzerland." But only after he had used the royalties from *Salome* to build his villa at Garmisch with its spectacular Alpine views in 1908, and where he and his wife Pauline* lived for the rest of their lives, did he finally begin sketching the work. On 15 May 1911 he wrote to Hofmannsthal from Garmisch, inquiring how *Frau* was doing, wondering what was happening with the Molière, and complaining that, while waiting, he was in the meantime "torturing [himself] with a symphony—a job that, when all's said and done, amuses me even less than chasing cockroaches." The other project with which Strauss was likewise busying himself as a stopgap was the ballet *Josephslegende*, to a scenario by Hofmannsthal, on which he worked from 1912 to 1914, and which was given its premiere at the Paris Opéra by Diaghilev's Russian Ballet on 14 May 1914 (one year after Diaghilev's troupe had danced the first performance of Stravinsky's *Le Sacre du printemps*).

Strauss completed the score of his *Alpine Symphony* on 8 February 1915, dedicating it "in profound gratitude" to Count Nicolaus Seebach, director of the Royal Opera in Dresden, where had been given the premieres of his second opera, *Feuersnot* (1901), then *Salome* (1905), *Elektra* (1909), and *Der Rosenkavalier*; the first performance was given by the Dresden Hofkapelle, but in Berlin, where Strauss was conductor of the Berlin Opera from 1898 to 1908, and where he also conducted concerts with the Berlin Tonkünstler Orchestra and the Berlin Philharmonic (it should be remembered that, like Mahler, Strauss was regarded equally as both composer and conductor). Among the guests invited to the final rehearsal were Humperdinck, Schnabel, Dohnányi, Lhevinne, Lilli Lehmann, and Max Fiedler—no longer music director of the Boston Symphony Orchestra—and it was during rehearsals for the *Alpine Symphony* that the composer commented that he had at last learned how to orchestrate(!).

The premiere went largely unnoticed, but with World War I then in its second year, there were larger issues on people's minds. Strauss was not dissatisfied; on 10 November 1915 he wrote to Hofmannsthal of his plans to visit Vienna with Pauline the following month, adding that "You must hear my *Alpine Symphony* on 5 December: it is really good!" And years later, when he was invited to London for a festival of his music in October 1947, he wrote that, of all his orchestral works, he would most have preferred to conduct the *Alpine Symphony*, though in the event—owing to difficulties with the size of the orchestra—he settled for the *Symphonia domestica*.

General opinion has for a long time held that *An Alpine Symphony* represents, with respect to the quality of the tone poems, an even greater decline in Strauss's creative powers than the *Symphonia domestica* before it, just as *Ein Heldenleben* had already

*Strauss fell in love with soprano Pauline de Ahna during his summer holiday in 1887. She sang Isolde when Strauss conducted *Tristan* with the opera company at Weimar in January 1892, and she sang the heroine of his first opera, *Guntram*, at its first performance under his baton and also in Weimar, in May 1894. They married on 10 September that year; the four songs of Opus 27 (*Morgen, Cäcilie, Ruhe, meine Seele,* and *Heimliche Aufforderung*) were his gift to her. Pauline plays an important part in both *Ein Heldenleben* and the *Symphonia domestica*. *Im Abendrot*, the last of Strauss's posthumously published *Four Last Songs*, is a reflection upon their life together. She died in May 1950, less than a year after her husband.

suggested to certain minds something of a falling off before that. This notion, coupled with the requirement of a gargantuan orchestra, has resulted in its being only rarely performed.* But *An Alpine Symphony* brings to a close the entire series of purely orchestral pieces begun even earlier than *Macbeth* with the travelogue-in-music, *Aus Italien*, of 1886—thus ending with a return to the same sort of geographical nature-painting he had attempted some thirty years earlier; and it benefits from and is a measure of Strauss's experience with the large-scale operatic orchestras of *Salome*, *Elektra*, and *Der Rosenkavalier*, while serving at the same time as rather grand preparation for *Die Frau ohne Schatten*. It is a spectacular piece of musical pictorialism with numerous clearly and aptly characterized themes and ideas from a composer for whom producing this kind of music was virtually second nature.† And it has an added spiritual dimension, which the composer himself recognized: the death of his friend and contemporary Gustav Mahler (whose music Strauss championed, and in whose music nature-painting plays an extremely significant role) on 18 May 1911 affected Strauss very deeply, and in his notebook Strauss wrote that his *Alpine Symphony* represented "the ritual of purification through one's own strength, emancipation through work, and the adoration of eternal, glorious nature." Following the specific and extremely subjective pictorialism of the *Alpine Symphony*'s mountain-climbing course from sunrise to sunset, the final two sections of the piece—"*Ausklang*" (not readily translatable; "the dying away of sound" gives some idea) and the return of "*Night*"—suggest that the composer has stepped back, is viewing the mountain, and nature, from outside himself, as it were, from some spiritual distance or remove, and the music closes with an aura of spiritual acceptance and then, finally, awe-inspired objectivity.

But to begin at the beginning—Strauss's *Alpine Symphony* is in a single large movement some fifty minutes in length and divided by headings in the score into twenty-

*Del Mar suggests that Strauss's instrumentation reflects the composer's taking for granted the resources of the Wagnerian opera orchestra, citing the twelve offstage horns of *Tristan* and *Tannhäuser*, as well as the twelve offstage trumpets and various wind and percussion ensembles of *Lohengrin*.
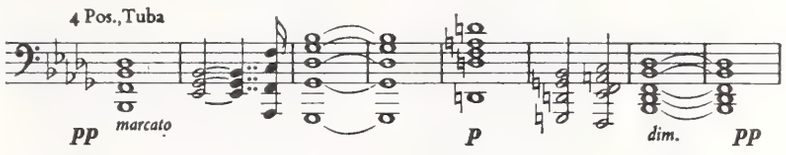
†Strauss remarked that he went about composing the *Alpine Symphony* "just as a cow gives milk." According to Del Mar, the composer also "made the extravagant claim in conversation at about this time that he could, if necessary, describe a knife and fork in music."

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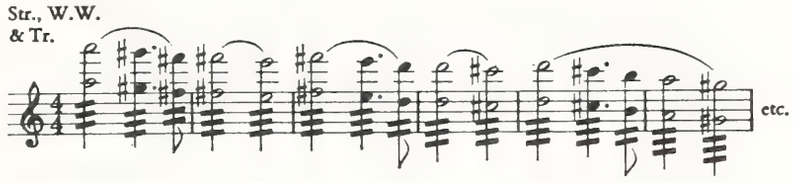
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two sections. The first two of these set the scene for the Alpine climbing expedition depicted in the course of the work; the summit of the mountain is reached midway through the journey, and, following the descent through a drenching downpour, the final sections serve as a coda to the whole. Here is a sort of "trail guide":
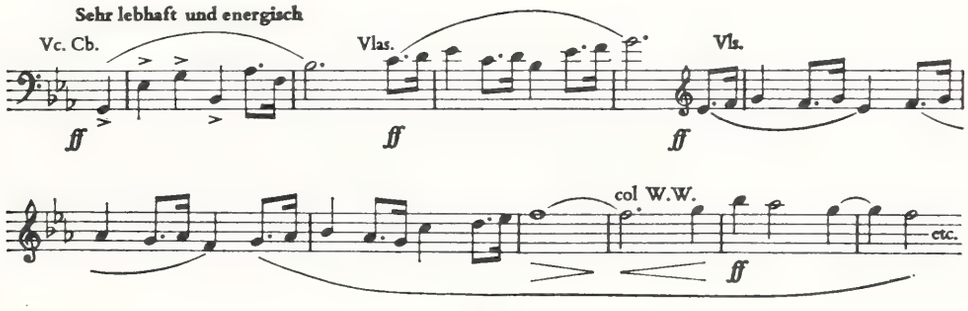
Strauss begins by depicting deep, mysterious **Nacht** ("Night") with a dark, descending B-flat minor scale through which each added note is sustained so that all sound simultaneously. Trombones and bass tuba solemnly declaim the theme of the mountain, noble, imposing, majestic:
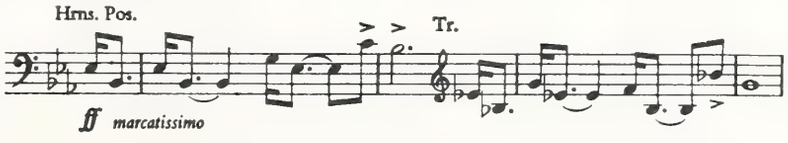


A softly undulating figure in low strings and bassoons leads to a tremendous buildup through the full orchestra (the opening of Wagner's *Rheingold* cannot have been far from the composer's mind) and night gives way to **Sonnenaufgang** ("Sunrise"). The theme of the sun, as heard here, is a glorious melodic outburst built, like the earlier depiction of night, on a descending scale, but now in the major mode, for full orchestra, and punctuated by cymbal crashes:



The texture is enriched by a broad countertheme energized by motion in triplets and taken up by each section of the orchestra. Another buildup, an *accelerando*, and a brief, dramatic pause now set us on our actual journey up the mountain with a quick marching theme (marked "very lively and energetic"):



This begins the section of the score headed **Der Anstieg** ("The Ascent") and serves as a sort of "main theme" for the symphonic movement to follow. This theme is developed, leading to a full E-flat major cadence and the entry of another important idea, a pointed fanfare-like motive which Strauss will use to characterize other aspects of the ascent to the peak, particularly during the more rugged moments of the climb:



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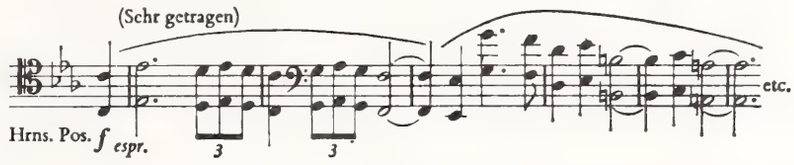
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and then a more relaxed version of the marching theme are heard against a background of string arpeggios. The music here is broad and expansive, serving as a sort of relaxed second-theme unit in contrast to the faster, march-like theme introduced earlier. Birdcalls are heard, the leisurely pace continues, the marching theme is given a soft, gentle rendering by the strings, and solo string quartet initiates the passage which will lead us to the next section of the score.

Now we have a large development-like section which encompasses several phases of the climb: **Wanderung neben dem Bache** ("Wandering by the Brook") is marked by an increase in fluid passagework. The energy level increases still further, and cascading figures in the winds and strings tell us that we are **Am Wasserfall** ("At the Waterfall"), one of the most vividly specific moments of Strauss's nature-painting in this score. A segment marked **Erscheinung** ("Apparition")—depicting, according to Del Mar, "the Fairy of the Alps appearing beneath the rainbow formed by the spray of the cascading water"—brings yet another broad theme, richly romantic, destined for a later important reappearance, and here given to horns and violas:



This brings us to the next section, **Auf blumige Wiesen** ("On Flowery Meadows"): the march theme is heard softly in the cellos, the higher strings provide a soft backdrop, and isolated points of color (winds, harps, and pizzicato violas) dot the landscape. The pace quickens, and we have reached the expansive landscape **Auf der Alm** ("On the *Alm*"), the Alpine pastureland, where cowbells, bird song, sheep, and shepherds piping distract us from the climb which still remains, lulling us to relaxation.

A shrill cry from the woodwinds and yet another broad, airy theme begun by the horns



propel us on our way. But now the going gets rough, and the shifting character of the music brings us **Durch Dickicht und Gestrupp auf Irrwegen** ("Through Thicket and Undergrowth on the Wrong Path"). A sudden sounding of the mountain theme on trumpets and trombones, and the climbers are **Auf dem Gletscher** ("On the Glacier"), where the course of their progress through the **Gefahrvolle Augenblicke** ("Dangerous Moments") which follow is charted by appearances of the original marching theme

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and the pointed fanfare-like climbing theme introduced at the outset of the ascent.

Suddenly we are **Auf dem Gipfel** ("On the Summit"), the centerpiece of the score: the atmosphere is one of wonder and tense anticipation, as trombones proclaim the *Zarathustra*-like peak motive and then the solo oboe stammers a hesitant tune. There is a large buildup based on a succession of themes—the peak motif just introduced, the theme of the mountain from the beginning, and the broad horn tune from the "*Apparition*" section of the score—and a great climax for full orchestra, punctuated by the fanfare-like climbing theme, brings the recapitulation of the sun theme, gloriously proclaimed in C major. This initiates another development-like section labelled **Vision**, based largely on the peak theme and the "Apparition" theme and characterized by shifting tonalities, with appearances of the sun theme and mountain theme preparing the way for the next, transitional part of the score.

There is a misty thinning of the orchestral texture as "The Fog Rises" (**Nebel steigen auf**), and we hear soft fragments of the sun theme as "The Sun Gradually Becomes Obscured" (**Die Sonne verdüstert sich allmählich**). This atmosphere of mounting tension continues through a brief section marked **Elegie** ("Elegy"), and suddenly the "Calm Before the Storm" (**Stille vor dem Sturm**) sets in: a rumble of timpani and bass drum, and the stammered woodwind tune heard earlier, perfectly capture the rarified pre-storm atmosphere. There are isolated raindrops, ever-increasing gusts of wind, flashes of lightning, thunder, and suggestions of darkness (by allusion to the night theme). Then the full fury of the storm is unleashed.

This part of the score, **Gewitter und Sturm, Abstieg** ("Thunderstorm, Descent"), marks the last phase of the mountain-climbing expedition, and in it Strauss couples the climbers' descent through the tempest with the recurrence of many of the ideas heard earlier—in reverse order, and at a very quick pace, as the mountaineers hurriedly retrace their steps. Easily recognizable are reappearances of the marching theme (now heard, appropriately enough for the descent, with its contours inverted), the pointed fanfare-like motif, the waterfall music, the "Apparition" theme, and the woodland theme. The storm subsides—there is a final gust of wind followed by some isolated raindrops—the noble theme of the mountain is proclaimed once more by the brass, and the organ, which has been assuming increasing prominence, enters to introduce a ceremonial phrase proclaimed by brass and harps. It is "Sunset" (**Sonnenuntergang**), and spacious treatment is given to developments of the sun theme, heard in strings and winds in long-held note values with soaring embellishments in the violins.

Chorale-like phrases on solo organ, again taking the sun theme as point of departure, usher in the next-to-last section of the score, labeled **Ausklang** ("Dying Away of Sound"). In a passage parallel to the earlier "Vision" section, but in tones much softer and more relaxed, and marked to be played "in gentle ecstasy," winds and brass develop the yearning "Apparition" theme. The strings return to bring yet another development of the marching theme, heard both in its original form and in inversion. The final pages of this section are marked by a sudden reappearance of the shrill woodwind theme and further soft appearances of the marching theme, the violins rising higher and higher until the E-flat tonality of this section suddenly gives way to B-flat minor and the return of **Nacht** ("Night"). The descending scale which opened the symphony is heard once more, the brass proclaim the mountain theme one last time, and a haunting, very slow variant of the marching theme is given out by the violins, ending with a final, dying glissando to the last note. We leave the mountain as we encountered it, shrouded in mystery and darkness.

—Marc Mandel

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Since their formation in 1968 at King's College, Cambridge, where the original members were choral scholars, the King's Singers have become internationally famous through their concerts, television and radio appearances, and nearly forty recordings. Two of the original King's Singers—countertenor Alastair Hume and baritone Simon Carrington—are still with the group, while baritone Anthony Holt joined in 1969. Countertenor Jeremy Jackman joined in 1980, bass Colin Mason in 1982, and tenor Bob Chilcott during the 1985-86 season.

The King's Singers' diverse repertoire ranges from Renaissance polyphony, madrigals, and folk music in various languages to contemporary pieces and a wide variety of popular music. They give well over one hundred concerts each season throughout England, Western Europe, the Far East, and North America. Composers who have written for them include, among others, Ned Rorem, Richard Rodney Bennett, Gunther Schuller, Gian Carlo Menotti, and Krzysztof Penderecki. Last summer at the Orkney Islands they unveiled a major commission from Peter Maxwell Davies, following that with the American premiere in Chicago last autumn; their American tour this year also includes *Scenes from America Deserta*, a new piece by John McCabe. On the lighter side, a single recently recorded with Paul McCartney—from the soundtrack of the film "Rupert the Bear"—features the King's Singers imitating frogs, and recently hit the top of the English pop charts. In the United States, repeat appearances on the "Tonight" and "Today" shows, an "Evening at Pops" special, and featured shows on major nationally-syndicated radio series have delighted millions of listeners. Their six-part series, "The King's Singers Madrigal History Tour," filmed on location in Europe for the BBC and RM-Munich for international distribution, has been seen in this country on the Arts & Entertainment network, as has their featured appearance in the BBC special "Kiri and Friends," hosted by soprano Kiri Te Kanawa. More than twenty King's Singers albums have already been issued here on the MMG (Moss Music) label;

this season they began a new American relationship with Angel/EMI, which released several records, including their first CDs, last fall. The ensemble has also prepared a number of sheet music collections, their "Madrigal History Tour" LP set was nominated for a Grammy in 1986, and their PBS special, "Live at Wolf Trap: The King's Singers," was aired earlier this year, with material from this program due for release on home video.

In the British Isles, the King's Singers live up to their name as entertainers to royalty: in 1985 they sang for the Prince and Princess of Wales at the opening concert of the annual *Eisteddfod*, a folk culture festival in Llangollen, North Wales, and an appearance at Windsor Castle during Royal Ascot Week is in the offing. They have appeared with the London Symphony and the English Chamber Orchestra, they have toured Scotland with the Scottish Chamber Orchestra under Carl Davis, and they have worked closely with Sir Neville Marriner both in England and the United States. In 1986 and 1987 they join him at London's Barbican Center for a festival of which they will become directors for 1988.

Empire Brass

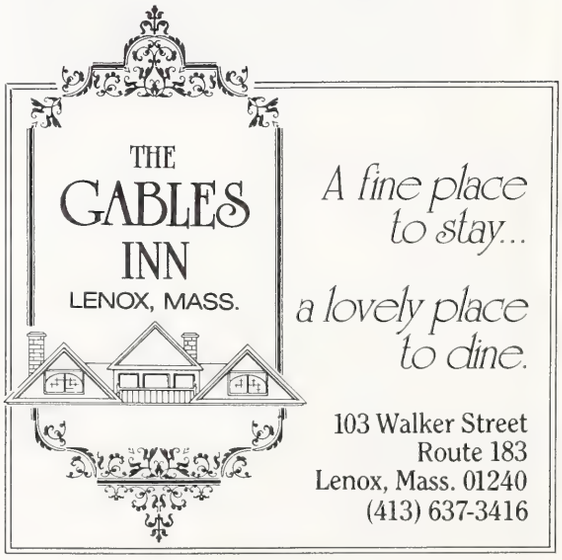


The first brass ensemble ever to win the prestigious Naumburg Chamber Music Award, Empire Brass performs programs drawn from a repertoire of more than 300 works, from Bach and Handel to Bernstein, Gershwin, and Jelly Roll Morton. The quintet has toured Europe and Japan, performing in such cities as Berlin, Paris, Amsterdam, Brussels, Cologne, Oslo, Stuttgart, Frankfurt, and Tokyo. Other prestigious appearances have included a command performance for Queen Elizabeth II, a performance on a Presidential inaugural concert, and network television exposure in the United States and abroad. The group also makes frequent symphonic appearances and has performed with the Chicago Symphony, Boston Pops, Cincinnati Symphony, and Minnesota Orchestra, among others. The ensemble has recorded more than twenty albums, beginning with the 1976 CBS release, "The American Brass Band Journal."

Other releases have included the recent "Bach Festival for Brass and Organ" with Douglas Major for Angel/EMI, "Baroque Brass," "Broadway Brass/Encores," "Russian Brass," "Glory of the Baroque," and "Bach's Greatest Hits." During the 1986-87 season, in addition to a tour of Japan, the Empire Brass appeared in more than eighty cities across the United States; in January they helped celebrate the reopening of Carnegie Recital Hall in a series which also included Isaac Stern and the Juilliard Quartet. In the vanguard of new music, the quintet has commissioned more than fifty works from such leading composers as Peter Maxwell Davies, Ira Taxin, Stanley Silverman, Gunther Schuller, Earl Kim, and Daniel Pinkham; in addition, their explorations led to the discovery of two popular nineteenth-century American brass music collections which were being discarded from the Library of Congress. They have also published nearly twenty arrangements and transcriptions of music for brass quintet.

Empire Brass has an ongoing commitment to music education, especially the establishment of fellowships, clinics, and symposia promoting brass and quintet studies. Long established as the faculty quintet-in-residence at Boston University, they lead the Empire Brass Symposium at the Boston University Tanglewood Institute, and they have established a fellowship at the Tanglewood Music Center and a scholarship at the Boston University Tanglewood Institute for an outstanding brass student. Their regular visits to schools led to their appearance on "Mr. Roger's Neighborhood" in 1984, and they engage in an annual series of clinics at colleges throughout the United States.

The original members of the Empire Brass first met as students at Tanglewood, where they were introduced to each other by Michael Tilson Thomas in 1971. Two years later Leonard Bernstein chose three of them to play in the world premiere of his *Mass*, written for the opening of the Kennedy Center. Empire Brass was founded shortly after. The current membership includes former BSO principal trumpet Rolf Smedvig, trumpeter Timothy Morrison (who rejoins the BSO this fall), horn player Martin Hackleman, trombonist Scott A. Hartman, and tuba player Samuel Pilafian, who, along with Mr. Smedvig, was a founding member of the ensemble.



Edo de Waart



Edo de Waart appeared for the first time in America as music director of the Rotterdam Philharmonic, which he led for six years. From 1977 to 1985 he was music director of the San Francisco Symphony, and he is now music director of the Minnesota Orchestra. Mr. de Waart divides his time between his principal post and as guest conductor with the world's leading orchestras, appearing regularly on the podiums of the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, and the Cleveland Orchestra, among others. He has also scored numerous successes as an opera conductor at Covent Garden, Bayreuth, the Munich State Opera, the San Francisco Opera—where he conducted Wagner's *Ring* in the spring of 1985—and at the Netherlands Opera, where such orchestras as the Concertgebouw of Amsterdam and the Rotterdam Philharmonic have collaborated with him in the pit. Recordings also play an important part in Edo de Waart's activities. He has appeared on the Philips label with such diverse orchestras as the Royal Philharmonic and the London Symphony, the Leipzig Gewandhaus, the Netherlands Wind Ensemble, the Amsterdam Concertgebouw, and the Rotterdam Philharmonic. His numerous San Francisco Symphony recordings include performances of the Saint-Saëns Symphony No. 3 and the Mahler Symphony No. 4, music of John Adams, and the piano concertos of Rachmaninoff. He has also recorded an acclaimed performance of Richard Strauss's *Der Rosenkavalier*, with mezzo-soprano Frederica von Stade in the title role.

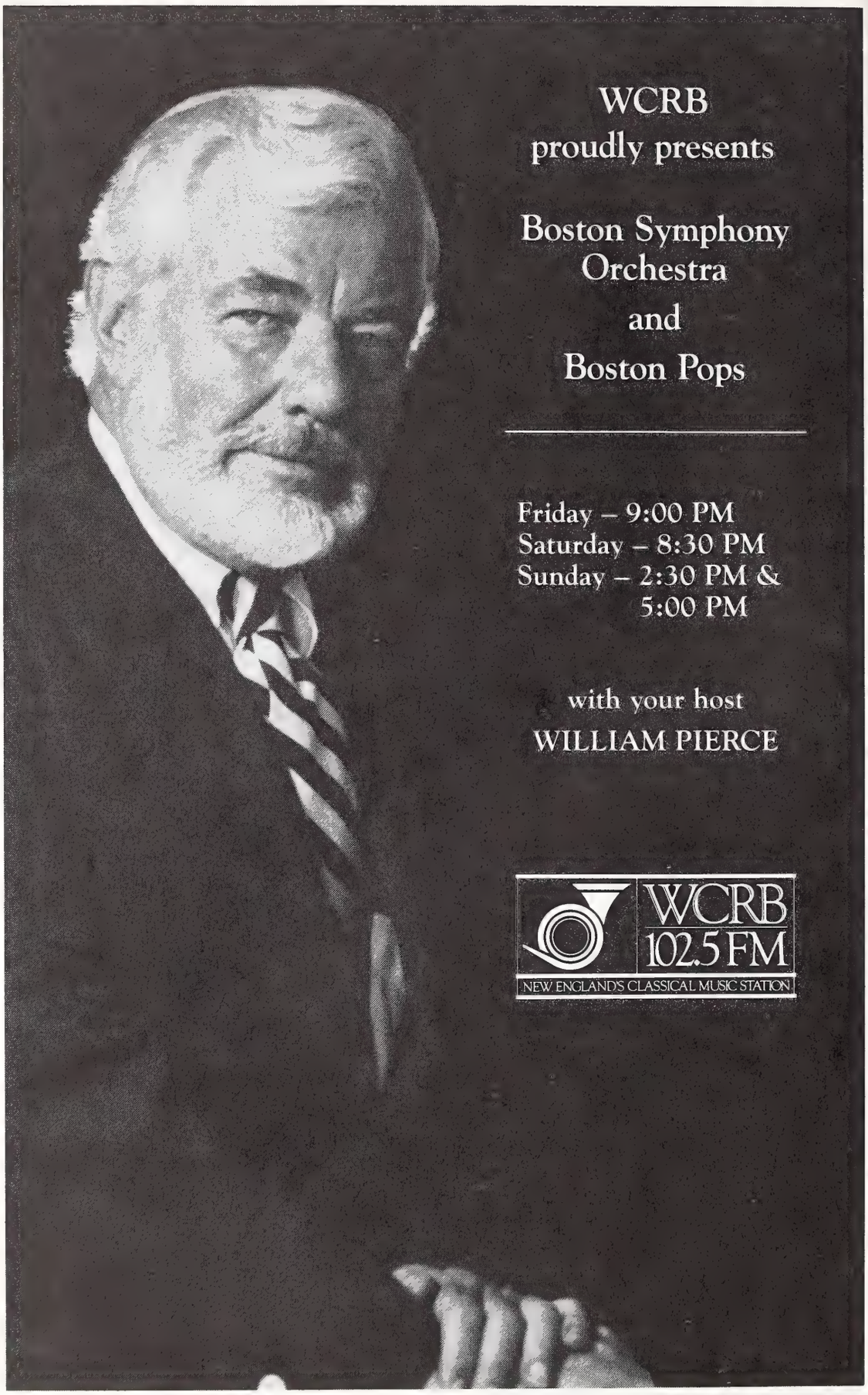
Born in Amsterdam in 1941, Edo de Waart studied oboe and conducting at the Amsterdam Music Lyceum and, upon his graduation, was named associate principal oboe of the Concertgebouw Orchestra. At age twenty-three he won the Dimitri Mitropoulos Conductors Competition and became assistant conductor to Leonard Bernstein at the New York Philharmonic. Upon his return to the Netherlands he was appointed assistant conductor of the Concertgebouw Orchestra under Bernard Haitink, a post he held until he became principal conductor and, in 1973, music director, of the Rotterdam Philharmonic. In 1967 he founded the Netherlands Wind Ensemble and became its principal conductor; his recordings with that group soon brought him an international reputation. Edo de Waart has returned regularly to conduct the Boston Symphony Orchestra at Tanglewood and in Boston since his first BSO appearance in 1975.



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Emanuel Ax



Pianist Emanuel Ax has won some of the most prestigious prizes in the music world, performed with virtually every major orchestra in the world, and given countless recitals in all the great concert halls. Mr. Ax caught the attention of critics in 1974 when, at age twenty-five, he won the first Arthur Rubinstein International Competition held in Tel Aviv. Five years later he captured the coveted Avery Fisher Prize. With many best-selling albums and top awards to his credit, Mr. Ax has achieved an astonishingly successful recording career and has recently become an exclusive CBS Masterworks recording artist. His collaborations with cellist Yo-Yo Ma have earned him Grammy awards for the Brahms sonatas in 1985 and the Beethoven sonatas in 1986. Past honors include Grammy nominations for his recordings of the Chopin concertos, Schumann's *Humoreske* and *Fantasiestücke*, the Brahms D minor piano concerto with the Chicago Symphony under James Levine, and the Brahms piano quintet with the Cleveland Quartet. He has also recorded all the Beethoven concertos with André Previn and the Royal Philharmonic.

Mr. Ax's 1986-87 season included performances with the Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, Montreal Symphony, New York Philharmonic, Philadelphia Orchestra, and the Philharmonia Orchestra, among others; chamber music at the Suntory Festival in Tokyo as part of a two-week series of concerts celebrating the opening of the new Suntory Hall; and tours throughout the United States with the Cleveland Quartet and with Yo-Yo Ma. His summer festival schedule includes the Proms with the City of Birmingham Symphony Orchestra under Simon Rattle, Tanglewood, Ravinia, Blossom, Saratoga, Great Woods, the Hollywood Bowl, and Mostly Mozart. Highlighting his 1987-88 season are his debut with the Berlin Philharmonic under Andrew Davis, tours with Isaac Stern and Yo-Yo Ma throughout the Far East and the United States, performances of the Beethoven sonatas with Mr. Ma in Paris, Florence, Milan, and Zurich, and engagements at André Previn's Festival in London and the Bath Festival. His orchestral engagements include the Cincinnati Symphony, the Los Angeles Philharmonic, the Detroit Symphony, the Philharmonia Orchestra, the St. Louis Symphony, and the Toronto Symphony. His busy recital schedule takes him to Carnegie Hall, Chicago, and Los Angeles.

Born in Lwow, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family as a boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholar Boys Club of America, and he subsequently won the Young Concert Artists' Michaels Award. His only piano teacher was Mieczylaw Munz. He is a graduate of Columbia University, where he majored in French. Mr. Ax has appeared regularly with the Boston Symphony Orchestra since his first Tanglewood appearance in 1978.



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Fifty Years of the Boston Symphony Orchestra at Tanglewood: Looking Back to the Beginning

The fact that the Boston Symphony Orchestra plays concerts in the Berkshires every summer is pure accident—happy accident, to be sure, but accident nonetheless. For more than a century the Berkshires have been the recreational and sporting grounds of visitors mainly from New York City, while Bostonians have preferred to disport themselves at the Cape or on the North Shore. Thus, when summer orchestra concerts began in the Berkshires, they involved a New York conductor and a New York ensemble.

Henry Hadley (1871-1937) was one of the best-known musicians in America fifty years ago, an indefatigable conductor and prolific composer. He had written seven operas (*Cleopatra's Night* was performed at the Met in 1920), five symphonies, and a great deal of other music. He had led orchestras in the German city of Mainz and in Seattle, and he had founded the San Francisco Symphony Orchestra. In the late '20s he was associate conductor of the New York Philharmonic, with which he was always looking for ways to bring first-rate music to more and more people.



Gertrude Robinson Smith

In the spring of 1934—hardly a time, one would think, to start an expensive new venture in Depression-rocked America—Hadley began looking for a site where he might set up a summer concert series. Friends suggested the Berkshires, and Hadley leaped at the idea. He found a farm with a horse ring in the little town of Interlaken, between Lenox and Stockbridge. There, in late August 1934, the first Berkshire Symphonic Festival took place. It consisted of three concerts on a single weekend. (The site of that event later became the private Stockbridge School.) The first three concerts were truly blessed by the weather gods. There was no cover from the elements. An overcast morning the day of the first concert raised concern as to the evening's success, but by sundown the sky was clear and a full moon shone down on the Philharmonic musicians' performance of the opening work, Berlioz's *Roman Carnival* Overture.

The organization of a new festival—even a small one—in just two months, which included budgeting, hiring the musicians, converting the horse ring into a concert amphitheater, arranging for ticket sales, food concessions, and advertising, and all the other details that needed planning for a public event, was a daunting project. It did not, however, daunt Gertrude Robinson Smith, a redoubtable organizer and worker, who marshalled dozens of Berkshire residents, mostly women, as a corps of workers to make all the necessary arrangements. Miss Robinson Smith remained an essential supporter of the festival for years.

The festival's success encouraged the organizers to plan on a bigger scale the following year, but they decided not to tempt fate again as far as the weather was concerned. A significant budget item in 1935 was the rental of a circus tent for use in case of inclemency at concert time. But the scheduled concerts con-

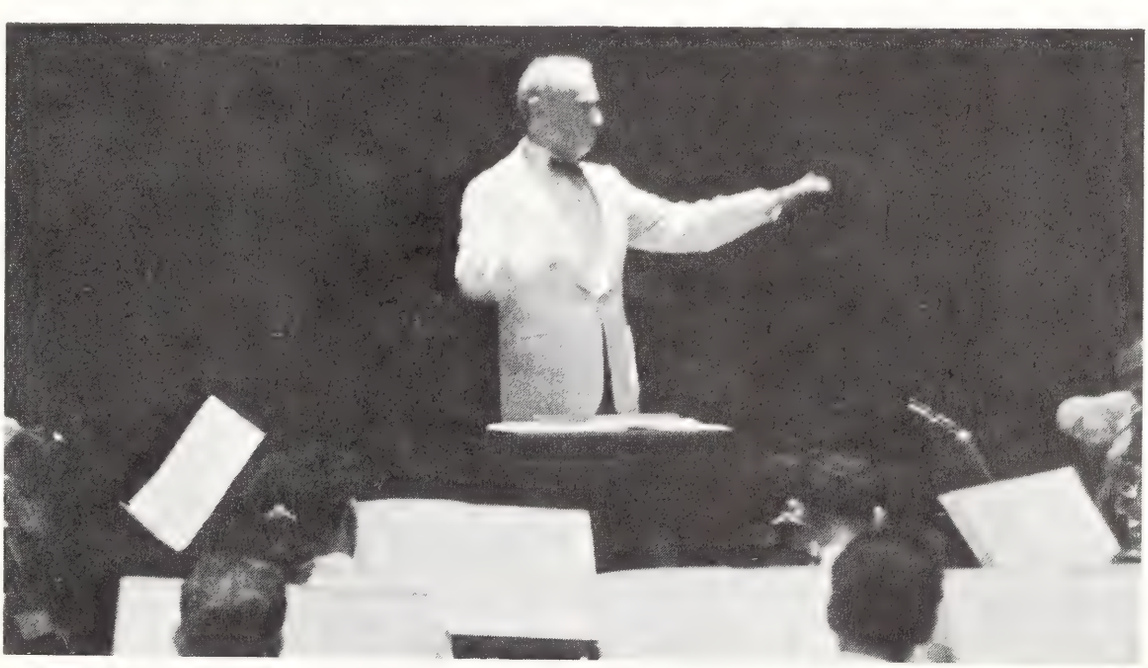
flicted with the New York Philharmonic's commitments to play at Lewisohn Stadium in New York, so Hadley had to recruit an orchestra out of New York symphony musicians who were not working that weekend. The festival was a social success without question, but there were those who questioned its musical merits. Hadley's programming was regarded as too popular, the playing had been uneven, and the conductor himself was in failing health. He resigned following the 1935 festival; but his service is memorialized in a bronze tablet in the Shed at Tanglewood.

The directors of the festival decided then not to rely on a pick-up orchestra anymore. They wanted an established ensemble of the highest musical caliber. If New York could not provide such an orchestra owing to its schedule of summer concerts, the Berkshire Festival would turn to Boston, where the orchestra had been enjoying renewed acclaim under the baton of the Russian conductor Serge Koussevitzky, then in his thirteenth year as music director. The conductor and the BSO Trustees approved the plan, and the contract was drawn up for three concerts on a single weekend in mid-August.

Unexpected problems arose when the farm on which the first two festivals had taken place was sold. The new owners would not allow the festival free use of the property, as the previous owners had done, and they would not allow parking. The Berkshire Festival might have collapsed right then, but another estate, Holmwood (now Foxhollow), on the boundaries of Stockbridge, Lenox, and Lee, was offered for 1936.

The arrival of the Boston Symphony somehow sparked wide public attention. The crowds were much larger and came from much farther away. That year there was actually a profit at the end of the three concerts! Far more important, the concerts in the Berkshires with the BSO were widely publicized through reviews in more than twenty papers. Olin Downes reviewed the festival for the New York *Times*, noting that the performances were "of a quality to set them wholly apart from any others the writer has ever heard at summer concerts in America."

The great success of the summer naturally made everyone eager to repeat the event in 1937—and to double the number of concerts. But Koussevitzky insisted that he wanted a permanent concert shell, not a tent, and the



Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood

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Tanglewood

1937-1987

Holmwood property was not available on that basis. Though local residents felt some apprehension at the prospect of an enlarged Berkshire Festival, Koussevitzky and Miss Robinson Smith began the search for a permanent site. They were on the verge of moving temporarily back to the farm that had served the first two festivals (it had again become available) when Koussevitzky unexpectedly received a call from Mrs. Gorham Brooks, a Bostonian who summered in the Berkshires at the magnificent 210-acre Tappan family estate. Since the estate was no longer serving her family, she had been on the verge of closing it down; but together with her cousin, Miss Mary Aspinwall Tappan, she decided instead to offer it as a gift to the Boston Symphony Orchestra for the festival.

The estate had originally been called Highwood when, in 1849, William Aspinwall Tappan erected a large Victorian house amidst pines and hemlocks. There was a small red house on the estate in which Nathaniel Hawthorne lived for a year and a half while writing *The House of Seven Gables*. He also wrote the *Tanglewood Tales*, retellings of classic myths, narrated by a college student on a country estate that strongly resembled Highwood, but which Hawthorne dubbed "Tanglewood"; the Tappan family liked the thought of a book being connected to their property, so they dropped the original name of the estate and called it Tanglewood.

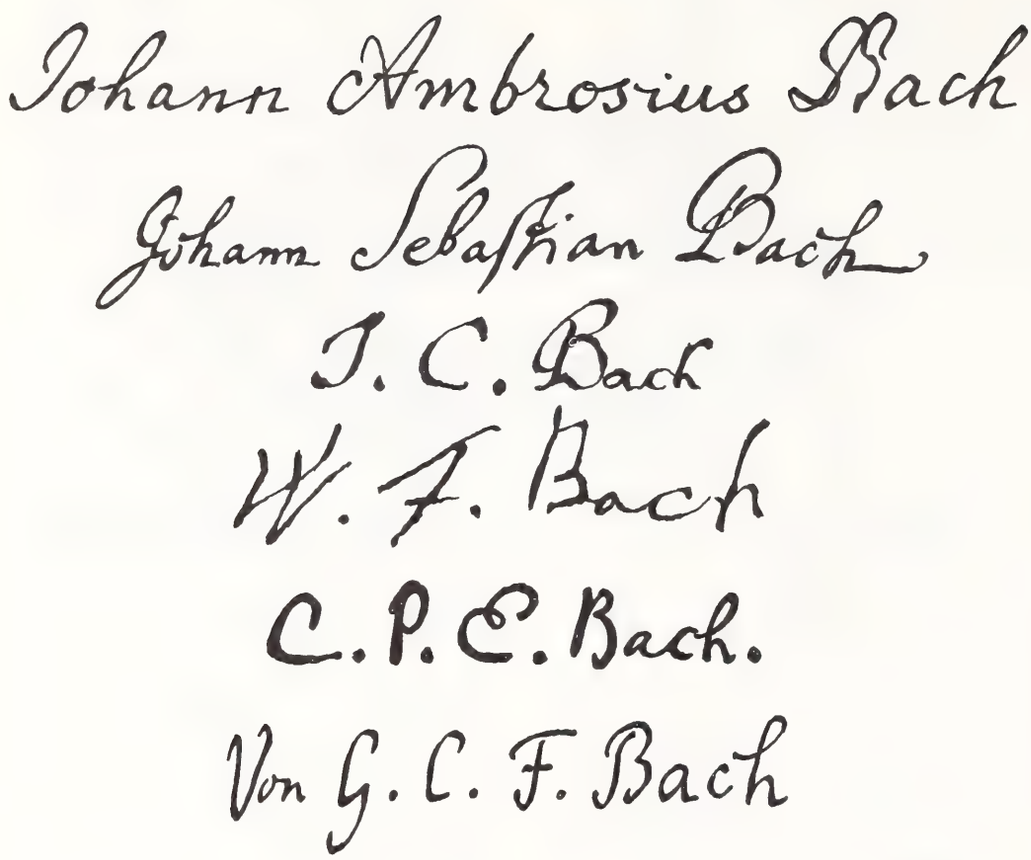
So it was that, fifty years ago, the Boston Symphony moved to Tanglewood, where the festival concerts have been given ever since. Plans were afoot to build a "pavilion" designed by the Finnish architect Eliel Saarinen, but construction could not begin before 1938. So the first Tanglewood festival took place again in a tent. Again public interest was high, and NBC's Blue Network carried two of the concerts live across the nation.

The most famous event of the summer took place on 12 August 1937, the first concert of the second weekend. The clouds opened and thunder drowned out the music—in an all-Wagner program! The *Rienzi* Overture was interrupted twice, and the "Forest Murmurs" from *Siegfried* had to be omitted altogether. By intermission there were leaks in the tent. Gertrude Robinson Smith, ever indefatigable, stood up and announced the formation of an immediate campaign to raise $100,000 for the concert shed; before the extended intermission was over, 30% of the sum had been pledged.

During all this, the radio broadcast continued, with the announcers trying to fill the empty airwaves with something about the music expected on the second half of the program. But the second half was delayed so long that NBC canceled the remainder of the broadcast. When it was finally possible for the music to continue, the microphones were off. Even after the concert came to its delayed end, problems were by no means over. The parking lots had turned to mud, and dozens of patrons had to be towed out of the mire before they could set off for home.

During the last fifty years, there have been rain and thunderstorms, heat waves, cold waves, hail, and—yes—sunshine and clear moonlit nights. But there has probably never been an evening of outdoor music-making quite so miserable as in that first summer at Tanglewood. The BSO has never been able to cancel the rain before a concert or to moderate the humidity in the "dog days" of August, but the fiftieth anniversary of the first Boston Symphony concerts at this famous and magnificently beautiful location is being celebrated with an unusually festive schedule of musical events all summer. And the celebration will go on no matter what the weather!

—Steven Ledbetter



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Seiji Ozawa, Music Director

Saturday, 11 July at 8:30

GENNADY ROZHDESTVENSKY conducting

SIBELIUS — Symphony No. 2 in D, Opus 43
- Allegretto
- Tempo Andante, ma rubato
- Vivacissimo
- Finale: Allegro moderato

INTERMISSION

MUSSORGSKY (orch. DENISOV) — *Sunless*, A cycle of six songs
- Within Four Walls
- In the Crowd
- The Noisy Feast Day is Ended
- Boredom
- Elegy
- On the River

DIMITER PETKOV, bass

SCRIABIN — *Poem of Ecstasy*, Opus 54

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NOTES

Jean Sibelius
Symphony No. 2 in D, Opus 43

Jean Julius Christian Sibelius was born in Hämeenlinna (then known by the Swedish name Tavastehus), Finland, on 8 December 1865 and died at Järvenpää, near Helsinki (Helsingfors in Swedish), on 20 September 1957. He took the gallicized form of his first name (which had originally been Johan) in emulation of an uncle. Sibelius completed the Second Symphony early in 1902 and conducted the first performance on 8 March that year at Helsinki. Theodore Thomas and the Chicago Symphony Orchestra gave the first American performance on 2 January 1904. The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.

Sibelius's musical expression is intimately tied to the elemental powers of nature; throughout his life, he cherished a continued awareness of the world around him. His earliest piece, for violin and cello pizzicato, was called *Waterdrops*. As a young violin student, he would spend hours improvising on the instrument while wandering in the woods or by the lake near his family's quiet home in Finland's interior. Years later, as he observed in his diaries, the beauties of the land near his country estate in Järvenpää helped distract him from the atrocities of civil war which ravaged Finland in the final phase of its struggle against Russia at the close of World War I. Perhaps it is the elemental nature of his music that explains the composer's international popularity even during his own lifetime: the basic impulse strikes home entirely without our needing to analyze his achievement. In fact, when his biographer Bengt de Torne mentioned to the composer "the impression which always takes hold . . . when returning to Finland across the Baltic . . . low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty . . . this landscape [that] many centuries ago was the cradle of the Vikings," Sibelius responded eagerly, his eyes flashing: "Yes, and when we see those granite rocks we know why we are able to treat the orchestra as we do!"

Having given up legal studies to pursue music in Berlin and then in Vienna, during which time his compositions were performed in Finland with increasing success, the twenty-six-year-old Sibelius secured his reputation at home in April 1892 with the first performance of his symphonic poem *Kullervo* for soloists, male chorus, and orchestra. Soon after this came the symphonic poem *En Saga* and then the music of the *Karelia* Suite, the latter written for an historical pageant at the University of Helsinki. Robert Kajanus, conductor of the Finnish National Orchestra, a champion of Finnish music and of his friend Sibelius in particular, afforded the composer many opportunities to appear throughout Scandinavia and Europe. By the early 1900s Sibelius was invited regularly to conduct in Germany and elsewhere, both on the continent and in England, and that period also saw the beginning of his international reputation, which was consolidated through the appearance of the first five symphonies between 1899 and 1915 (though the final version of the Fifth appeared only in 1919). Two of Sibelius's most enduringly popular works—*Finlandia* and the Second Symphony—were written early in this period, at a time when the forces of Finnish nationalism were severely threatened by Russian domination.

Among the repressive measures imposed by the Russians was the "February Manifesto" of 1899, which aimed to deprive Finland of its autonomy by curtailing freedom of speech and assembly. In early November that year, the "Press Pension

Celebrations" ostensibly designed to raise money for the pension funds of newspapermen in fact aimed to provide both financial and moral support for a struggling, beleaguered press. The three-day celebration's main event took place on 4 November, a gala performance featuring a set of historical tableaux with music by Sibelius, who wrote seven numbers in all. The final tableau began with the words, "The powers of darkness menacing Finland have not succeeded in their terrible threat. Finland awakes . . . ," and it was the music for this scene which became, in its revised version of 1900, *Finlandia*.

Finlandia and the Second Symphony are linked by two factors of immediate interest: the political context in which they were written, and the fact that the idea for an overture entitled *Finlandia* was actually suggested to Sibelius in a letter from an anonymous admirer who introduced himself a short while later as Axel Carpelan. For several months beginning in February 1901, using funds secured for him by Carpelan, Sibelius vacationed with his family in Italy, where he sketched the Second Symphony. Putting aside plans to work on a Dante-inspired tone poem, Sibelius completed the symphony, which he dedicated to Carpelan, early the following year, though revisions forced postponement of the premiere until March. Also on the program—which the composer led four times, to sold-out houses—were an overture in A minor and an Impromptu for female voices and orchestra written by Sibelius especially for the occasion. The first performance took place on 8 March at Helsinki.

Sibelius had by now come to represent an embodiment of Finland's national pride; he had been among the first to sign a recent petition protesting a Russian plan to dissolve the Finnish army in yet another attempt by Russia to undermine Finland's identity. With this in mind, it is easy to understand how Robert Kajanus chose to read

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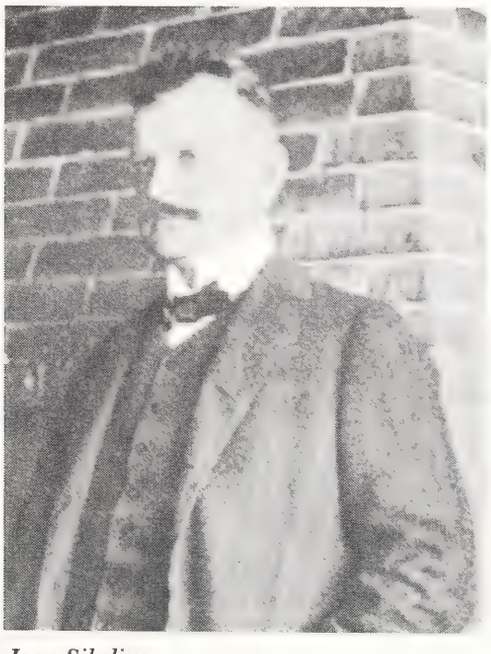
a political message—never specifically intended by the composer—into the music. In an article following the premiere, Kajanus wrote:

> . . . The Andante strikes one as the most broken-hearted protest against all injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent . . . The scherzo gives a picture of frenetic preparations. Everyone piles his straw on the haystack, all fibres are strained and every second seems to last an hour. One senses in the contrasting Trio section with its oboe motive in G-flat what is at stake. The finale develops toward a triumphant conclusion intended to rouse in the listener a picture of lighter and confident prospects for the future.

To fill out this programmatic interpretation, it is worth mentioning, too, that when the Boston Symphony Orchestra performed the Second Symphony under Finnish conductor Georg Schnéevoigt in 1924, Schnéevoigt observed to the BSO's program annotator Philip Hale that, regarding the beginning, "the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression."

There is of course no denying that the conclusion of the Second Symphony is "triumphant," but the work's dramatic progress can be appreciated just as well in purely musical terms. There is a fluidity of motion which constantly engages the ear, deriving in part from the choice of broad-breathed time signatures (e.g., 6/4 in the first movement, 12/4 for the oboe melody of the scherzo's contrasting section, 3/2 for the finale), and also from the composer's unerring feel for the orchestral palette, as he adds layer upon layer of sound to achieve each climax, sets individual instrumental colors agains the whole, and highlights these colors within ever-varying textures.The first two movements are "of a piece," the nobility of the Andante responding to the questions raised by the opening Allegretto. The last two movements are literally connected, the Vivacissimo bursting forth with the symphony's fastest and most furious music, the contrasting oboe melody—whose repeated notes hark back to the symphony's opening—leading on its second appearance directly to the finale in one of Sibelius's boldest strokes of invention, and one which he would elaborate with ever-increasing ingenuity and originality in the symphonies yet to come.

—Marc Mandel



Jean Sibelius

Modest Mussorgsky
Sunless (orchestrated by Edison Denisov)

Modest Petrovich Mussorgsky was born in Karevo, in the district of Pskov, on 21 March 1839 and died in St. Petersburg on 28 March 1881. He composed the song cycle Bez solntsa ("Without Sun" *or* "Sunless") *for voice and piano over a period of several months from May to August 1874. It was orchestrated by one of the leading Soviet composers, Edison Denisov (b.1929). The score calls for two flutes, two oboes, two clarinets and bass clarinet, two bassoons, alto saxophone, four horns, three trumpets, three trombones and tuba, harp, celesta, bells, crotales, tubular chimes, vibraphone, tam-tam, xylophone, timpani, and strings.*

Mussorgsky composed his song cycle (or as he often referred to it in his letters, his "album") *Sunless* to poems of the poet Count Arseni Golenishchev-Kutuzov, with whom he shared rooms for several months at the period of the composition. The poet described the informal apartment as

> two rooms next to each other; the doors that divided our lodgings were left open, forming a small apartment, in which we organized a mutual housekeeping. All morning till 12 noon (when Mussorgsky left for his office) and all evening we passed the time together in the larger room of our home. For the rest of the winter Mussorgsky went ahead with his [opera] *Khovanshchina*. In addition to this, he wrote another song, "Forgotten," to my words, and a collection of songs entitled *Sunless*—also to my words, which had been written a year or two before.

The period of work on *Sunless* was a particularly busy time for the composer. *Boris Godunov* had been performed with some success but by no means universal acclaim (Tchaikovsky studied the score and wrote to his brother, "With my whole heart I con-

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sign Mussorgsky's music to the devil; it is the most vulgar and foul parody of music"). A new opera, *Khovanshchina*, was in the works, and during the time when the six songs of *Sunless* came forth, he was also busy composing *Pictures at an Exhibition* (as a piano piece; the familiar orchestration was made years later by Ravel). In addition to this, the urge to write a comic opera convinced him that he should lay aside *Khovanshchina* for a time to compose *The Fair at Sorochinsk*. Small wonder that, amid such large pieces, the six short songs of *Sunless* should be more or less overlooked.

The relative unfamiliarity of *Sunless*, even among Mussorgsky's song output, is no reflection on their quality. No doubt it is the cycle's unrelieved pessimism and introspective character that have kept it from more frequent performance. Indeed, the songs resonate with great depth of emotion projected in a superb combination of word and tone, a naturalistic treatment of the Russian language in which Mussorgsky surpassed all of his contemporaries. At the time, few of them recognized this aspect of his genius. A case in point is Alexander Borodin, who heard Mussorgsky perform five of the songs during a musical gathering at Rimsky-Korsakov's house, but was far more impressed by a work utterly forgotten today, as he wrote to his wife on 21 September:

> There was a mob there. Cui has progressed with *Tizba* [his opera *Angelo*]. Acts I and II were performed in their entirety . . . What charm! What beauty! Modest [Mussorgsky] performed five songs but they are all reminiscent of *Boris* or are the fruits of purely intellectual invention. They made an extremely unsatisfactory impression.

The impression these songs make has grown more satisfactory over the years! Few indeed are the Russian musicians who do not now agree that Mussorgsky was the first real master of the setting of the Russian language. Shostakovich's careful study of Mussorgsky's way with the language reveals itself in his own songs and operas. Another contemporary composer moved by Mussorgsky is Edison Denisov, widely regarded as one of the finest Russian composers of the generation after Shostakovich. Denisov's version of *Sunless* is something more than a mere orchestration, for he has, to some degree, rethought the nature of the accompaniment while carefully retaining all of Mussorgsky's melodic and rhythmic ideas:

> I worked very slowly, trying to listen to every musical detail of Mussorgsky's fabric, to guess at the hidden possibilities of orchestral development. This does not mean that my orchestral version significantly differs from the original. Practically



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the whole text is preserved, but the necessity occasionally arose to add new voices, part divisions, or harmony.

Don't, however, assume from this that I corrected "mistakes" of Mussorgsky—he didn't make any sort of mistakes! I stuck to the author's text with great care. But when the text began to live its own orchestral life, it evoked the need for these and other changes. Not one of the composers of the nineteenth century looks so far to the future as Mussorgsky. He heard things others heard only many years after his death. And when orchestral versions are made, many elements little-noticed in the piano give birth to new, occasionally unexpected colors.

As observed earlier, the mood of *Sunless* is one of almost unrelieved pessimism and introspection. The style is declamatory, with little thought for simple tunes or memorable melody *per se*. Yet the naturalness of the declamation imprints these songs indelibly on the mind, and the harmony is astonishing. The third song prefigures the drifting harmonies of Debussy's *Nuages*, composed a quarter of a century later. Gradually the songs become more overtly melodic in character, though never at the loss of harmonic point or declamatory appropriateness. Today, whether heard in Mussorgsky's original with piano accompaniment or in Edison Denisov's orchestration, the cycle remains astonishingly fresh and modern.

—S.L.

Bez solntsa	Sunless
V chetyryokh stenakh	**Within four walls**
Komnatka t'esnaya, tikhaya, milyaya, T'en n'eproglyadnaya, t'en b'ezotv'etnaya,	The room is small, quiet, much loved; Impenetrable gloom, gloom without an answer.
Duma glubokaya, p'esnya unïlaya, V byushchomsya s'erdtz'e nadyozhda zav'etnaya,	Thought is deep; the song is sad. In a beating heart is fervent hope,
Bïstrïi polyet, za mgnov'en'em mgnov'eniya;	the quick flight of moment after moment;
Vzor n'epodvizhnïi na schast'e dal'eko'e;	an unwavering look for distant happiness;
Mnogo somn'eniya, mnogo t'erp'eniya, Vot ona noch moya, noch' odinokaya!	much doubt, much patience, This is my night, lonely night.

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Menya tï v tolpe ne uznala

Menya tï v tolp'e n'e uznala,
Tvoi vzglyad n'e skazal nichevo.
No chudno i strashno mn'e stalo,
Kogda ulovil ya 'evo.
To bïlo odno lish mgnov'en'e;
No v'er mn'e, ya v n'em p'er'en'es
Vs'ei proshloi lyubvi naslashd'enya,
Vsyu gorech zabvenya i slyoz!

You did not know me in the crowd

You did not know me in the crowd,
your glance did not say anything.
But it became wonderful and terrible to me
when I caught your look.
It was only a moment of time;
but believe me, in it were brought
back all past loves and raptures,
all bitterness, forgetfulness, and tears.

Okonch'en prazdnïy shumniy den'

Okonch'en prasdnïy shumnïy den';
Lyudskaya zhizn', umolknuv dr'eml'et.
Vsyo tikho. Maiskoi nochi ten'
Stolitzu spyashchuyu ob'eml'et.
No son ot glaz moikh bezhit,
I pri luchakh inoi denitzï Voobrazhenie vertit
godov utrachennïkh stranizï.
Kak budto vnov', vdïkhaya yad
V'es'ennikh, strastnïkh snovid'enii,
V dushe ya voskreshayu ryad
Nadeshd, porïvov, zabluzhd'enii . . .
Uvï, to prizraki odin!
Mn'e skuchno s myortvoi ikh tolpoyu,
I shum ikh staroi boltovni
Uzhe n'e vlast'en nado mnoyu.
Lish' ten', odna iz vsyokh t'en'ei,
yavilas' mne dïsha lyubov'yu
I, vernïi drug minuvshikh dnei,
Sklonilas' tikho k izgolov'yu.
I sm'elo otdal 'ei odnoi
Vsyu dushu ya v sl'ez'e b'ezmolvnoi,
Nik'em n'e zrimoi, schast'ya polnoi,
V sl'ez'e, davno khranimoi mnoi!

The noisy feast day is ended

The empty, noisy day is all over,
people are quiet now, and are dreaming.
All is silent. The shadow of a May night
embraces the sleepy capital.
But sleep flies from my eyes.
And as the new day dawns the imagination mulls over
the lost pages of the years.
As if again breathing the poison
of spring's passionate dreams,
in my heart I resurrect a succession
of hopes, impulses, mistakes . . .
Alas, they are only phantoms!
I am saddened by that dead crowd,
and the noise of that stale chatter
already has no power over me.
Only one shadow of all the shadows
appeared to me, breathing love,
and my dear friend of bygone days
leaned her head over gently.
And boldly I gave to her alone
all my soul with a silent tear
seen by nobody, filled with the happiness
of the tears I had long cherished.

Skuchay

Skuchay, tï sozdana dlya skuki.
B'ez zhguchikh chuvstv otradï n'et,

Kak n'et vozvrata b'ez razluki,
Kak b'ez boren'ya n'et pob'ed.

Skuchay, skuchay, slovam lyubvi vnimaya,
V tishi s'erd'echnoy pustotï,
Priv'etom lzhivïm otv'echaya
Na pravdu d'estvennoy mechtï.

Skuchay. S rozhden'ya do mogilï
Zaran'e put' nach'ertan tvoy:
Po kapl'e ty istratish' silï,
Potom umryosh', i bog s toboy . . .

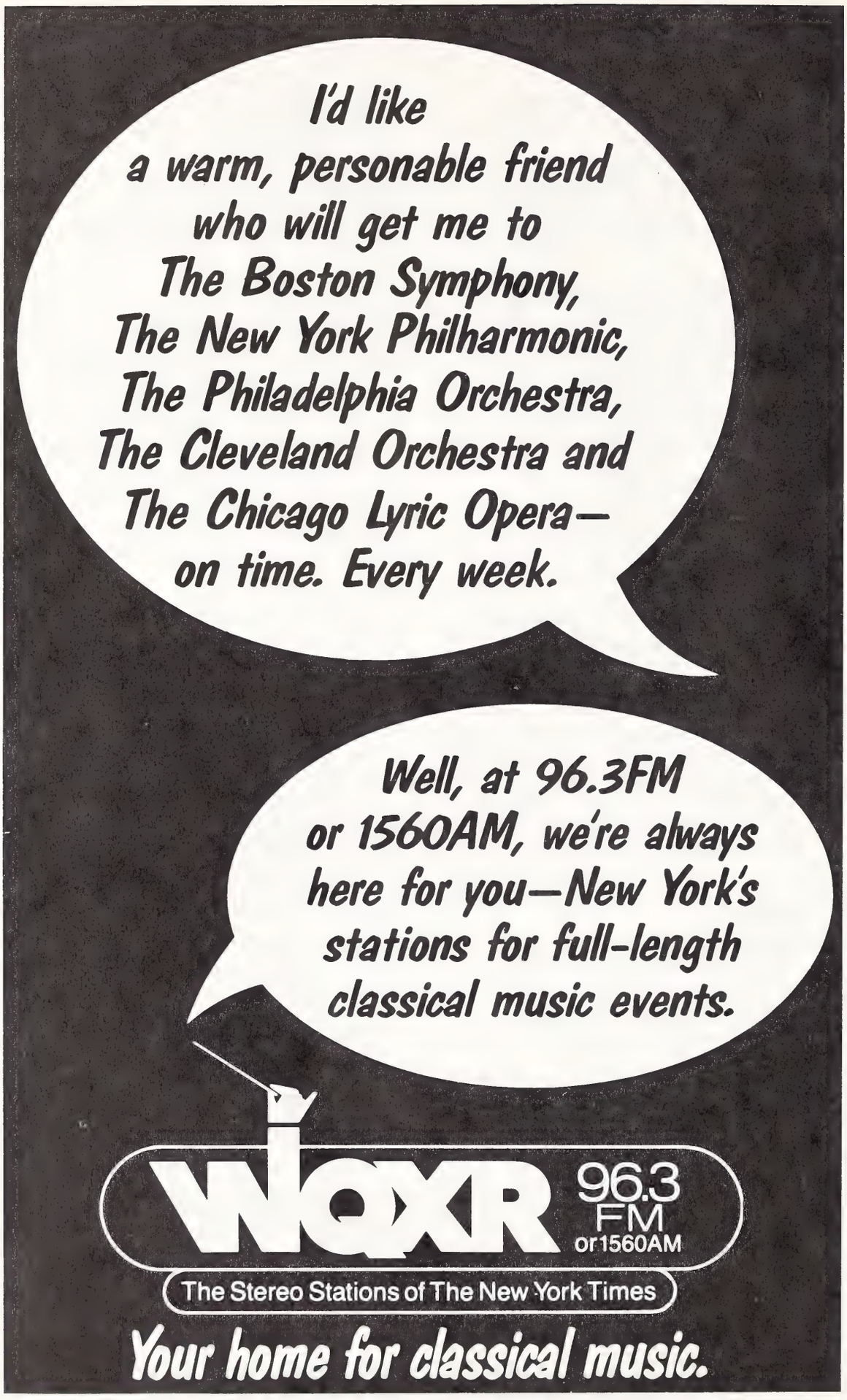
Boredom

Be bored. You are created for boredom.
Without burning emotions there is no happiness.
As there is no return without parting,
so there is no victory without struggle.

Be bored, do not listen
to your empty heart.
You will be greeted with false answers
to your girlish dreams.

Be bored. From birth to the grave
your road is marked out in advance:
Drop by drop you will waste away,
and then die. May God be with you . . .

Please turn the page quietly, and only after the music has stopped.


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Elegiya

V tuman'e dryomlet noch'.
B'ezmolvnaya zv'ezda
Skvoz' dïmku oblakov mertsa'et odinoko.
Zv'enyat bubentsami un'ïlo i dalyoko
Kon'ey pasushchikhsya stada.
Kak nochi oblaka, izm'enchivïe dumï
N'esutsya nado mnoy tr'evozhnï i ugryumï;
V nikh otbl'eski nad'ezhd, kogda-to dorogikh,
Davno pot'eryannïkh, davno uzh ne zhivïkh.
V nikh sozhaleniya . . . i slyozï.
N'esutsya dumï t'e b'ez ts'eli i kontsa;

To pr'evratyas' v ch'ertï lyubimovo litsa,

Zovut rozhdaya vnov' v dushe bïlïe gryozï

To slivshis' v chornïy mrak, polnï n'emoy ugrosï,
Gryadushchevo borboy pugayut robkiy um,

I slïshitsya vdali n'estroynïy zhizni shum,

Tolpï b'ezdushnoy sm'ekh, vrazhdï kovarnoy ropot,
Shit'eyskoy m'elochi n'ezaglushimïy shopot,
Unïlïy sm'erti zvon! . . .
Pr'edv'estnitsa zv'ezda, kak budto polnaya stïda,
Skrïva'et s v'etlïy lik v tuman'e bezotradnom,
Kak budushchnost' moya, n'emom i n'eproglyadnom.

Elegy

This night is in a misty dream.
A silent star
flickers alone through the haze of cloud.
Sadly and far off ring the little bells
of the grazing herd.
As the clouds of night change their pattern,
so thoughts flow over me, disturbed and grim.
In them are reflections of hopes, once dear,
lost long ago, no longer alive.
In them are regrets . . . and tears.
The endless stream of thoughts flies past without purpose;
then changing into the features of a beloved face,
they call, reawakening bygone dreams in my heart,
or merging into dark gloom that is full of a silent threat
for the forthcoming struggle; they frighten the timid mind
and one hears from afar the boorish noise of life,
the laughter of a soulless crowd, the enmity of a cunning murmur,
everyday trivialities in an unstilled whisper
of a dreamy death knell! . . .
The heralding star hides its glittering face in the mist,
as if full of shame, joyless,

just like my silent and impenetrable future.

Nad rekoy

M'esyats zadumchivïy, zvyosdï dalyokie
S sinevo n'eba vodami lyubuyutsya.
Molcha smotryu ya na vodï glubokie;
Taynï bolshebnïe s'erdtsem v nikh chuyutsya.
Pl'eshchut, tayatsya laskatel'no-n'ezhnïe;
Mnogo v ikh ropot'e silï charuyushchey,
Slïshatsya dumï i strasti bezbr'ezhnïe . . .
Golos n'ev'edomïy, dushu volnuyushchiy.
N'ezhit, puga'et, novodit somnenie.
Slushat' velit li on?
S m'esta n'e sdvinulsya; gonit li proch'?

Ub'ezhal bï v smyat'enii; V glub' li zovyot?
B'ez oglyadki b ya kinulsya! . . .

On the river

The passive moon, distant stars
from the blue sky admiring the waters.
Silently I gaze on the deep waters.
The magic of tender-hearted secrets.

Lapping, melting with tender caress.
Thoughts and passions without end
murmur and bewitch . . .
An unknown voice torments the soul,
gnawing, frightening, bringing doubt.
Does he permit me to listen?
He did not move away. Does he drive them away?
I would run away in confusion; is he calling from the deep?
Without looking I would cast myself down.



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Alexander Scriabin
Poème de l'extase (*Poem of Ecstasy*), Opus 54

Alexander Scriabin was born in Moscow on 6 January 1872 and died there on 27 April 1915. He completed the Poem of Ecstasy *in Switzerland in 1907. It was published in January 1908 and first performed in New York on 10 December that year by the Russian Symphony Society conducted by Modest Altschuler. Not until January 1909 was the work heard in Russia, when Hugo Wahrlich led a performance with the Court Orchestra of St. Petersburg. The score calls for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, eight horns, five trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, triangle, bells, celesta, two harps, and strings.*

Alexander Scriabin's output consists almost entirely of music for piano solo, but there are five substantial works for orchestra. The first three of these are symphonies in the traditional sense of the word (though already the third bears the subtitle "*The Divine Poem*," suggesting programmatic elements). *The Poem of Ecstasy* started out to be Symphony No. 4, but in the end Scriabin sensibly called it a "poem," sensible because of its one-movement structure and evident programmatic intent. It is generally regarded as the composer's masterpiece.

Scriabin was the successive disciple of increasingly récherché philosophies. After an enthusiasm for Nietzsche, he discovered the theosophist Madame Blavatsky and quickly filled notebooks with mystical literary jottings. One of these was a rather lengthy poem entitled *Poem of Ecstasy*, which became the basis of his orchestral work. When the Boston Symphony Orchestra first performed the work, Scriabin's poem was printed in the program book as translated by Mrs. Lydia L. Pimenov-Noble; later BSO programs reprinted the following extract (roughly one-tenth of the whole), which gives a good sense of the poem, including its closing passage.

The Spirit comprehends himself
In the power of will
Alone, free,
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,
In the desire for blossoming,
In the love-struggle.
The Spirit playing,
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom.

The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
 What menaced—
 Now is excitement,
 What terrified
Is now delight;
And the bites of panthers and hyenas
 have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
 With a joyful cry,
 "I am."

It may be clear—and then again, it may not—that Scriabin is using the word "ecstasy" in a special way, not referring to sensual intoxication but to a kind of sober

exaltation, a mood in which the human will achieves a state of inspired energy and readiness for action. Insofar as the symphonic work reflects the poem, it proceeds from a series of passive, sensuous themes to the dominance of self-assertion in a blaze of glory. In general, though, the music follows its own laws and should be heard in that light, not as an "illustration" of a rather overheated text.

Scriabin completed the score in May 1907, calling it (in a letter to a friend) "my finest composition." Late that summer Modest Altschuler, who led the Russian Symphony Orchestra of New York, visited the composer, found him "all taken up with the work," and "watched its progress with keen interest," as he wrote to Philip Hale, the BSO's program annotator. On 4 September Scriabin wrote to a friend, "Recently we have been visited by various friends including Altschuler, with whom I did a lot of work on *The Poem of Ecstasy*. He wants to perform it with the utmost splendor and even employ for the first time lighting effects." Thus *The Poem of Ecstasy* seems to anticipate



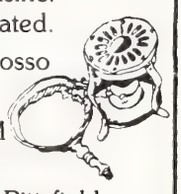
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the "color keyboard" for which Scriabin wrote in his final orchestral composition, *Prometheus (The Poem of Fire)*.

The Poem of Ecstasy is a highly perfumed, colorful score in Scriabin's mature personal style, forged out of diverse elements from Debussy and Chopin, with echoes of such figures as Liszt, Wagner, and Franck. The combination of mysticism and brilliant color, though, is unique to him. His *Poem* can be heard in a fairly straightforward sonata form. The first thematic group consists of several evocative, gentle themes, rocking and hovering with exotic effect in moderately slow tempos. Prominent among them are motives identified as "Longing" (flute solo at the very beginning), "Dreaming" (clarinet solo over soft strings), and "Floating" (a busy, rising figure in the flute at the first Allegro). After some development of these materials, the second group presents a more active mood, beginning with "Unrest" (syncopated horn chords), followed immediately by the trumpet's assertion of "Will," a striding figure with reiterated triplet leaps.

All of these materials take part in the extended development, a kind of musical battle between the two families of themes, during which the only true theme of the piece (as opposed to a short motivic idea) really comes into its own. This is the upward-striding march in the solo trumpet identified as "Self-assertion." After a long and complex musical battle, including a full recapitulation of the opening themes, the theme of "Self-assertion" dominates the brilliant C major of the coda, sounded triumphantly in unison by the eight horns (bells raised), accompanied by a joyous glittering orchestral ostinato for the final brilliant exultation.

—S.L.



Alexander Scriabin

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Sunday, 12 July at 2:30

EDO DE WAART conducting

ALL-MOZART PROGRAM

Serenade No. 10 in B-flat for winds,
K.361(370a) [four movements]

I. Largo—Molto Allegro
III. Adagio
VI. [Thema mit 6 Variationen. Andante]
VII. Finale: Molto Allegro

Violin Concerto No. 5 in A, K.219

Allegro aperto
Adagio
Tempo di menuetto—Allegro—
Tempo di menuetto

CHO-LIANG LIN

INTERMISSION

Symphony No. 39 in E-flat, K.543

Adagio—Allegro
Andante con moto
Menuetto: Allegro
Finale: Allegro

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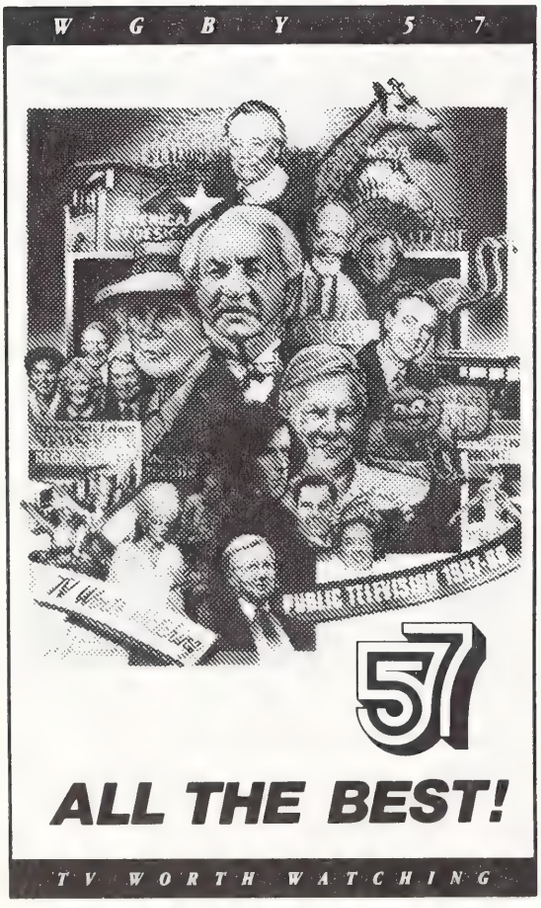
NOTES

Wolfgang Amadè Mozart
Serenade No. 10 in B-flat, K.361(370a)

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He evidently composed his B-flat wind serenade shortly before February 1784; the work was first performed in late March that year on a concert given by Anton Stadler. The work is scored for two oboes, two clarinets, two basset horns, two bassoons, four horns, and double bass.

Anton Stadler was Mozart's favorite clarinetist, with whom he played the first performance of the quintet, K.452, for piano and winds (Mozart was the pianist on that occasion) and who premiered the Clarinet Quintet, K.581, in 1789. When Stadler planned a benefit concert in the early spring of 1784, a Vienna newspaper announced that the program would include "a big wind piece of quite an exceptional kind composed by Herr Mozart." A later writer described the piece in a way that allows us to conclude that it was the B-flat serenade:

> I heard music for wind instruments today by Herr Mozart, in four movements, glorious and sublime. It consisted of thirteen instruments; viz. four corni, two oboi, two fagotti, two clarinetti, two basset-corni, a contre-violin, and at each instrument sat a master. Oh what an effect it made—glorious and grand, excellent and sublime.



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The instrumentation listed here (though the terminology is in the style of the day) corresponds exactly to that of Mozart's work. The only surprise is the mention of *four* movements; this Mozart serenade has seven. One possibility is that the work was enlarged to seven movements after the premiere, but inspection of the composer's manuscript suggests that this was not the case, but rather that it was all composed at once. What no doubt happened, then, is that the players chose the movements they liked best from a very long composition (it runs nearly an hour at full length) and just played those.

The classical serenade was a rather free-wheeling genre, designed for entertainment and employed frequently in circumstances where listeners would not be concentrating on the music so much as on food, drink, and conversation. The performers sought to fill the available time with attractive and varied music. Edo de Waart has done the same for the present performance; he has chosen to perform the first, third, sixth, and seventh of Mozart's original seven movements. (There has long been a tradition, repeated in many books, that Mozart had started to compose the serenade in Munich in 1781, at the time of the performances of *Idomeneo*, in which Stadler was the principal clarinetist, and that he completed it at a later time. The paper and handwriting of the manuscript offer no support for this view. It is more likely that he composed it in early 1784; only in February of that year did he begin keeping a careful, dated catalogue of new works, so the B-flat serenade could have been written as late as January 1784.)

Mozart loved the clarinet, so it is not surprising that with Stadler playing the principal part he should feature the clarinets in the serenade. Yet he created a unique sonority with the plaintive tone of two basset horns and the rich addition of four horns (two pairs in different keys). The work revels in ever-changing combinations of instruments, alternating solo with tutti, mixing the timbres yet retaining utter clarity.

Of the four movements to be performed here, the first begins with a slow introduction, building up to a climax that resolves in sighs. The ensuing Molto Allegro quotes a theme from an aria, "*Je suis douce, je suis bonne*," in Philidor's opera *Maréchal ferrant*, a work Mozart might have heard in Paris. The theme serves as both first and second subject, a Haydnesque trick that Mozart uses very rarely. The Adagio is one of the great slow movements for winds. First oboe, clarinet, then basset horn function as a leading trio against the incantatory rhythmic figure of the other parts. The theme with variations is evidently a reworking of a movement from a C major flute quartet composed in 1778. The finale is a cheerful rondo, offering brilliant scoring and infectious musical delight.

—Steven Ledbetter

Wolfgang Amadè Mozart
Violin Concerto No. 5 in A, K.219

Mozart wrote this concerto for violin and orchestra in December 1775. The orchestra consists of two oboes, two horns, and strings.

In 1775, the main fact of Mozart's professional life was that he was obliged to provide music for a perfectly disagreeable patron, Archbishop Colloredo of Salzburg. The relation eventually came to a violent end—literally, with the Archbishop's chamberlain kicking the composer down a staircase of the archiepiscopal palace—but

meanwhile, one of Mozart's more delightful tasks must have been the composition of a series of concertos for the gifted Salzburg concertmaster, Antonio Brunetti. The A major concerto, K.219, is the last of these. A major is always a special key for Mozart. It is the farthest he moves out toward the sharp side—there are individual movements in E, but no large-scale works, and there is none in B, F-sharp, or beyond—and the music for which he chooses it almost always partakes of a special and soft moonlit luminosity.

Mozart marks the first movement "*allegro aperto*," a designation used apparently only by him and only in three other places, one being the first movement of his D major concerto for flute, K.314(285d). As a non-standard term, it appears in no reference works or tutors of the time, and one must try to infer from the music itself what Mozart meant by an "open" Allegro—something, one would imagine, not too fast, with a sense of space between the notes, and also with a certain Beechamesque swagger. At the beginning, Brunetti would have played along with the orchestral violins; the audience would have waited for him to detach himself and take off in solo flight. The first solo entrance in a concerto was always, for Mozart, apt to be an occasion for special wit and ingenuity. Here in fact Mozart gives us a double surprise, first the Adagio entrance with those murmuring strings and delicately accented woodwind chords that look ahead to the "*Soave sia il vento*" trio in *Così fan tutte*, then the resumption of the quick tempo with a brand-new idea. As a kind of counterweight to these delightful contrasts, Mozart makes sure that there is also some cousinship among the themes.

The second movement is a real Adagio, rather rare in Mozart, and its soft wave-patterns recall the brief and poetic Adagio surprise in the first movement. The finale is an ever so slightly flirtatious minuet, but its courtly gestures are interrupted by piquant country dance music, contrasting in both mode and meter, from somewhere more than a few miles east of Salzburg or even Vienna.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Wolfgang Amadè Mozart
Symphony No. 39 in E-flat, K.543

Mozart completed his Symphony No. 39 in E-flat, K.543, on 26 June 1788. That summer also saw the completion of his symphonies 40 and 41, all three probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances for all three are not known. Henry C. Timm gave the first American performance of K.543 on 9 January 1847 with the New York Philharmonic Society at the Apollo Rooms. The Symphony No. 39 is scored for flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing

his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and he had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the

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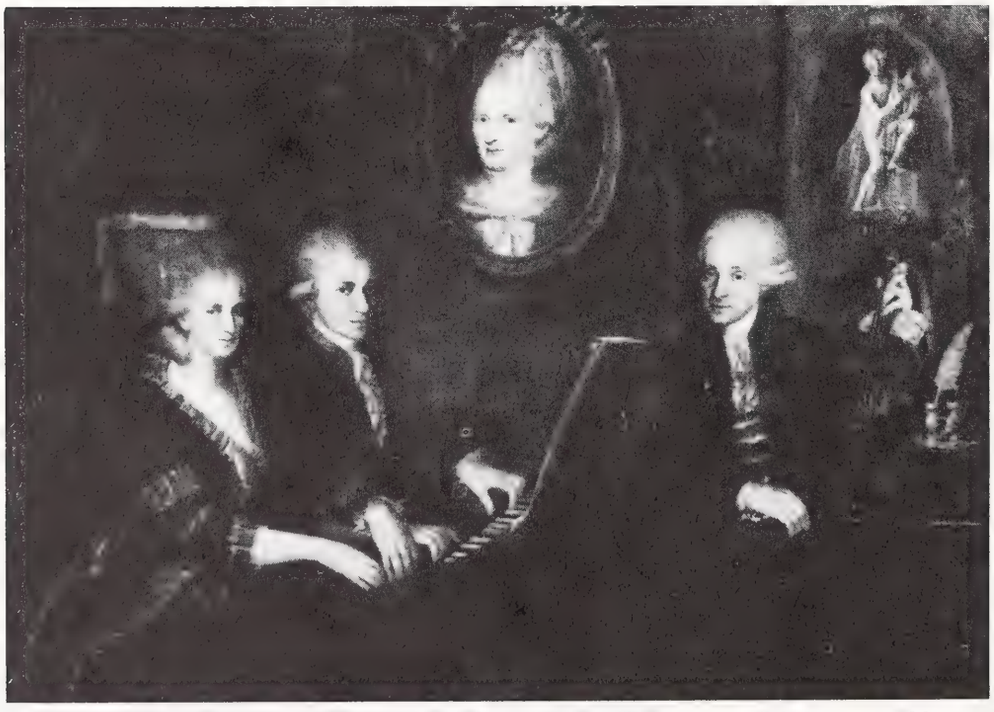


piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on 17 June he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39; this, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart entered the opening measures of the Symphony No. 39 into his thematic catalogue on 26 June 1788; on the same day he entered "a little march," the famous



The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who died in July 1778.

C major piano sonata "for beginners," and an adagio introduction for string quartet to precede the C minor fugue that he had already composed. The last entry before 26 June in the thematic catalogue is that of a piano trio in E major (K.542) noted on 22 June. It seems hardly likely that even Mozart composed an entire large symphony plus other tidbits in just four days. More likely, all the works had been in progress for some time and were simply finished more or less together.

Clarinets were relatively new in the symphony orchestra (although long since a standard component of Mozart's opera orchestra), and it was by no means a foregone conclusion that they would be included. Mozart's conscious choice of clarinets *instead of* oboes produces a gentler woodwind sonority especially appropriate to the rather autumnal lyricism of the Symphony No. 39.

The first movement opens with a stately slow introduction with dotted rhythms providing a nervous background for scale figures (which recur in the body of the movement), culminating in a grindingly dissonant appoggiatura. Just as we seem about to settle onto the dominant, ready to begin the Allegro, the activity decelerates and we are confronted with a stark, hushed chromatic figure recalling some of the "uncanny" moments in *Don Giovanni*. The melodic line of the introduction only comes to a close in the opening phrase of the smiling Allegro theme in the violins (with echoes in horns and bassoons), a calm pastoral scene following the tension of the preceding passage. The development section is one of the shortest in any Mozart symphony, never moving far afield harmonically. Following a passage on the nearby key of A-flat, a vigorous modulation seems to be leading to C minor, but at the last moment a wonderful woodwind extension brings it around to the home key and ushers in the recapitulation.

The slow movement, in A-flat, opens with deceptive simplicity; it is, in fact, a richly detailed movement, with progressive elaborations of the material throughout. Among these delicious moments are the woodwind additions to the main material in the strings at the recapitulation of the opening theme. The main theme ends with a momentary turn to the minor just before the cadence; at the corresponding point in the recapitulation, this generates a surprising but completely logical passage in C-flat minor (written, however, as B minor) before the imitative woodwind theme returns in the tonic. The hearty minuet provides a strong contrast to the delicacies of the Andante; its Trio features a clarinet solo with little echoes from the flute.

The finale is often called the most Haydnesque movement Mozart ever wrote, largely because it is nearly monothematic. The principal theme, beginning with a group of scurrying sixteenth-notes followed by a hiccup, produces a series of motives that carry the bulk of the discourse. The scurrying turn reappears alone or in combinations, turning to unexpected keys after a sudden silence; the "hiccup" often comes as a separate response from the woodwinds to the rushing figure in the strings.

—S.L.

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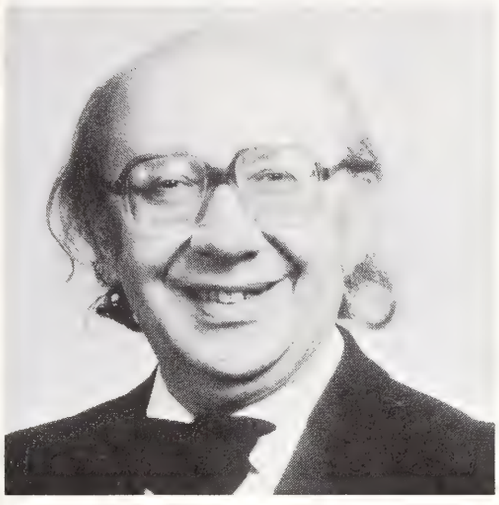
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Gennady Rozhdestvensky

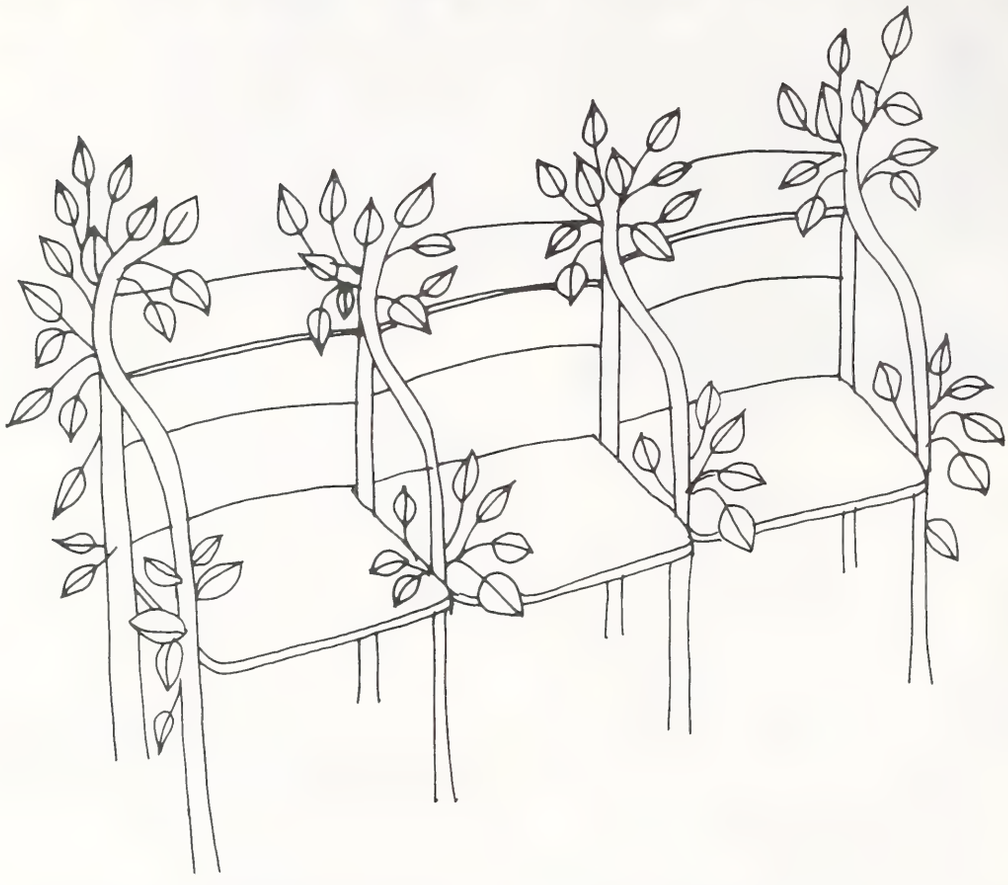


Gennady Rozhdestvensky comes from a celebrated Russian musical family: his father was the conductor Nikolai Anosov, and his mother was the singer Natalya Rozhdestvenskaya. The young Gennady Rozhdestvensky first drew attention at the Moscow Conservatory, where he studied conducting under his father and piano under Lev Orbin. Also a fine pianist, he frequently appears as a chamber music partner of his wife, pianist Viktoria Postnikova. While still a student, Mr. Rozhdestvensky was invited to make his Bolshoi Theatre debut conducting Tchaikovsky's *Nutcracker* and was appointed conductor at the Bolshoi even before graduation. From 1964 to 1970 he was the theatre's principal conductor. Until 1974 he was concurrently artistic director and chief conductor of the Moscow Radio Orchestra, as well as a guest conductor with many prestigious orchestras throughout the world. He was appointed artistic director of the Stockholm Philharmonic in 1974, chief conductor of the BBC Symphony Orchestra in 1978, and chief conductor of the Vienna Philharmonic in 1981.

Mr. Rozhdestvensky's busy international career has not kept him from engaging in an active and unusually versatile career at home in the Soviet Union. Since 1974 he has been chief conductor of the Moscow Chamber Music Theatre, where he has presided over dozens of productions of rarely performed classics and contemporary works. In 1982 he achieved a lifelong ambition of having an orchestra created exclusively for him—the Great Symphony Orchestra of the Ministry of Culture, which has embarked upon a comprehensive recording project covering all major symphonic works of the Russian repertoire, including the symphonies of Shostakovich and Prokofiev, whose Second, Third, and Fourth symphonies had their premieres under his baton. Another major cycle will include all the known versions of the Bruckner symphonies, totaling eighteen different orchestral scores. Mr. Rozhdestvensky's repertoire is vast, including more than 1,500 works in every conceivable genre, more than 450 of which he has recorded; his rapidly growing discography now exceeds 250 records. In addition, he is a tireless champion of new music, notably that of Alfred Schnittke and others of the younger generation of Soviet composers.

Gennady Rozhdestvensky is an honorary member of the Swedish Royal Academy (1975), a Lenin Prize laureate (1970), the holder of a special diploma from the Charles Claux Academy in Paris (1969), and the winner of the Grand Prix of the Chant du Mont company. He made his first Boston Symphony appearances with two programs at Symphony Hall in 1978 and then at Tanglewood with two programs in 1979. Though illness kept him from leading two scheduled BSO concerts at Tanglewood last summer, he was heard here conducting the Tanglewood Music Center Orchestra last August.

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Dimiter Petkov



A native of Sofia, Bulgaria, and now living in Geneva, bass Dimiter Petkov has sung the title role of *Boris Godunov* more than 150 times to great critical and public acclaim; he is also a well-known interpreter of Khovansky in *Khovanshchina*, Gremin in *Eugene Onegin*, and some twenty other roles in the Slavic repertoire. His Verdi roles, for which he is also much in demand, include King Philip in *Don Carlo*, Zaccaria in *Nabucco*, Fiesco in *Simon Boccanegra*, Silva in *Ernani*, and the title role of *Attila*. His active repertoire also includes such roles as Henry VIII in *Anna Bolena*, Méphistophélès in *Faust*, Basilio in *The Barber of Seville*, Oroveso in *Norma*, and Giorgio in *I puritani*. His international career has taken him to the opera companies of Paris, La Scala, Covent Garden, the Arena di Verona, Vienna State Opera, Florence, Brussels, Madrid, Barcelona, Zurich, Berlin, Hamburg, Munich, Amsterdam, Chicago, Philadelphia, Hartford, Caracas, Rio de Janeiro, and Santiago.

Mr. Petkov is equally in demand for the Verdi *Requiem* and all the vocal music of Shostakovich, which he has sung with the London Symphony Orchestra, Berlin Philharmonic, Orchestre de Paris, the radio orchestras of Milan and Rome, and the Israel Philharmonic. In the United States, he has appeared at the Kennedy Center with the National Symphony and at Carnegie Hall with the National Symphony and the Montreal Symphony. On disc, Mr. Petkov can be heard on the EMI recordings of *Lady Macbeth of Mtsensk* conducted by Mstislav Rostropovich and Shostakovich's *Babi Yar* Symphony under the direction of André Previn. On Erato, he sings King Rene in Tchaikovsky's *Iolanthe*. In Werner Herzog's film *Fitzcarraldo*, he sings and plays Silva in the *Ernani* sequences. Mr. Petkov received his musical education at the State Conservatory of Music in Bulgaria. He made his professional debut in Sofia in *Ivan Khovansky* after winning the Grand Prix de Sofia at the Third International Competition for Young Opera Singers. He is making his Boston Symphony Orchestra debut at this concert.

Edo de Waart



Edo de Waart appeared for the first time in America as music director of the Rotterdam Philharmonic, which he led for six years. From 1977 to 1985 he was music director of the San Francisco Symphony, and he is now music director of the Minnesota Orchestra. Mr. de Waart divides his time between his principal post and as guest conductor with the world's leading orchestras, appearing regularly on the podiums of the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, and the Cleveland Orchestra,

among others. He has also scored numerous successes as an opera conductor at Covent Garden, Bayreuth, the Munich State Opera, the San Francisco Opera—where he conducted Wagner's *Ring* in the spring of 1985—and at the Netherlands Opera, where such orchestras as the Concertgebouw of Amsterdam and the Rotterdam Philharmonic have collaborated with him in the pit. Recordings also play an important part in Edo de Waart's activities. He has appeared on the Philips label with such diverse orchestras as the Royal Philharmonic and the London Symphony, the Leipzig Gewandhaus, the Netherlands Wind Ensemble, the Amsterdam Concertgebouw, and the Rotterdam Philharmonic. His numerous San Francisco Symphony recordings include performances of the Saint-Saëns Symphony No. 3 and the Mahler Symphony No. 4, music of John Adams, and the piano concertos of Rachmaninoff. He has also recorded an acclaimed performance of Richard Strauss's *Der Rosenkavalier*, with mezzo-soprano Frederica von Stade in the title role.

Born in Amsterdam in 1941, Edo de Waart studied oboe and conducting at the Amsterdam Music Lyceum and, upon his graduation, was named associate principal oboe of the Concertgebouw Orchestra. At age twenty-three he won the Dimitri Mitropoulos Conductors Competition and became assistant conductor to Leonard Bernstein at the New York Philharmonic. Upon his return to the Netherlands he was appointed assistant conductor of the Concertgebouw Orchestra under Bernard Haitink, a post he held until he became principal conductor and, in 1973, music director, of the Rotterdam Philharmonic. In 1967 he founded the Netherlands Wind Ensemble and became its principal conductor; his recordings with that group soon brought him an international reputation. Edo de Waart has returned regularly to conduct the Boston Symphony Orchestra at Tanglewood and in Boston since his first BSO appearance in 1975.



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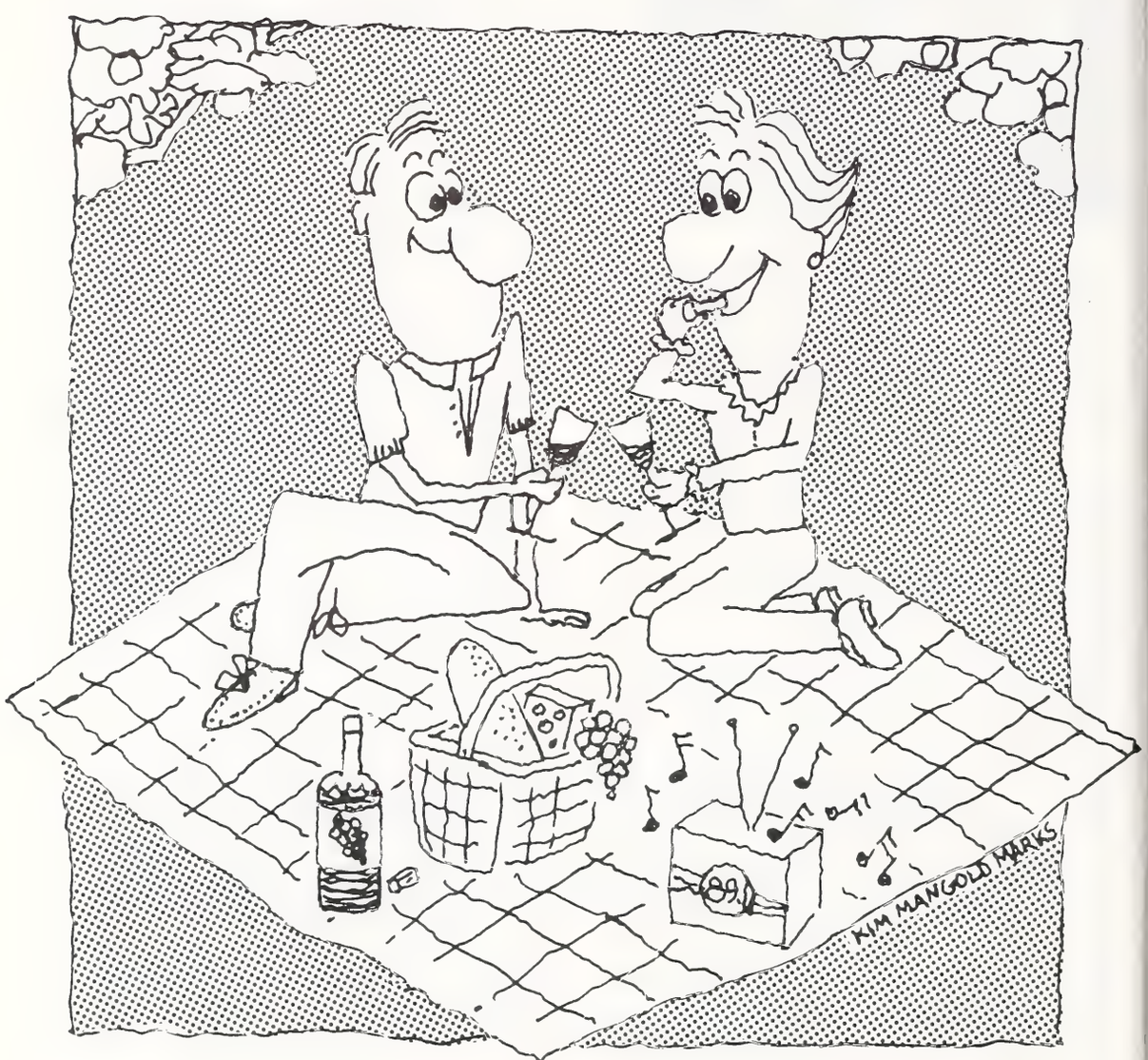
Cho-Liang Lin



The twenty-seven-year-old Taiwanese-born violinist Cho-Liang Lin has been engaged and reengaged by nearly eighty orchestras in the United States and abroad, among them the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Boston Symphony, the Cleveland Orchestra, the London Symphony, the Rotterdam Symphony, the English Chamber Orchestra, the Vienna Chamber Orchestra, the Montreal Symphony, the Israel Philharmonic, and the Academy of St. Martin-in-the-Fields. He is the only Taiwanese violinist to have been invited to perform in China, and he frequently tours Australia and the Far East. This summer marks Mr. Lin's third consecutive appearance at Tanglewood, where, in addition to last year's BSO appearance, he collaborated with colleagues Isaac Stern, Yo-Yo Ma, Michael Tree, Jaime Laredo, and Matt Haimovitz in the Brahms string sextets, which they repeated at Carnegie Hall this past May. He also appears at Great Woods with the Pittsburgh Symphony under Michael Tilson Thomas, at the Aspen Festival, at the Seattle Chamber Music Festival, and in London with the BCC Symphony and Mark Elder. Highlights of Mr. Lin's 1987-88 season include appearances with the orchestras of Boston, San Francisco, Houston, and Toronto, among others; a fourteen-city United States tour with Esa-Pekka Salonen and the Swedish Radio Orchestra; and a duo-recital with André-Michel Schub at Carnegie Hall in January 1988, in addition to numerous other recital engagements. He appears in recital and in chamber music at the Naples Festival in Italy, and he will appear in chamber music concerts with Isaac Stern in Naamtali, Finland. International orchestral engagements include the New Philharmonia, BBC Philharmonic, Monte Carlo Symphony, Rotterdam Philharmonic, Zurich Tonhalle, Halle Orchestra, Royal Philharmonic, Bournemouth Symphony, Lyon Symphony, Copenhagen Symphony, and Cologne Symphony. He will perform and record with the Philharmonia Orchestra in London and with the Swedish Radio Orchestra in Stockholm. Mr. Lin records exclusively with CBS Masterworks. His recording of the Mendelssohn Violin Concerto and Saint-Saëns Third Violin Concerto with the Philharmonia under Michael Tilson Thomas was named a "Best Recording of the Year" by *Stereo Review*, and his recent recording of the Bruch G minor Violin Concerto and *Scottish Fantasy* has won high praise.

Cho-Liang Lin began violin studies when he was five and gave his first public performance when he was seven. At twelve he went to Australia to study at the Sydney Conservatorium, and at fifteen he entered the Juilliard School to study with Dorothy DeLay, graduating in 1981. In 1977 he won first prize in the Queen Sofia International Violin Competition in Madrid. That same year he was chosen as a soloist for President Carter's Inauguration Day concerts, and he was one of five young instrumentalists invited by Isaac Stern to participate in a Carnegie Hall chamber music concert celebrating Mr. Stern's sixtieth birthday. Mr. Lin plays the 1707 "Dushkin" Stradivarius which belonged to Igor Stravinsky's friend, the violinist Samuel Dushkin, who premiered the composer's works for violin.

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VERMEER QUARTET
Shmuel Ashkenasi, violin
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Richard Young, viola
Marc Johnson, cello

BEETHOVEN — Quartet No. 3 in D, Opus 18, No. 3
Allegro
Andante con moto
Allegro
Presto

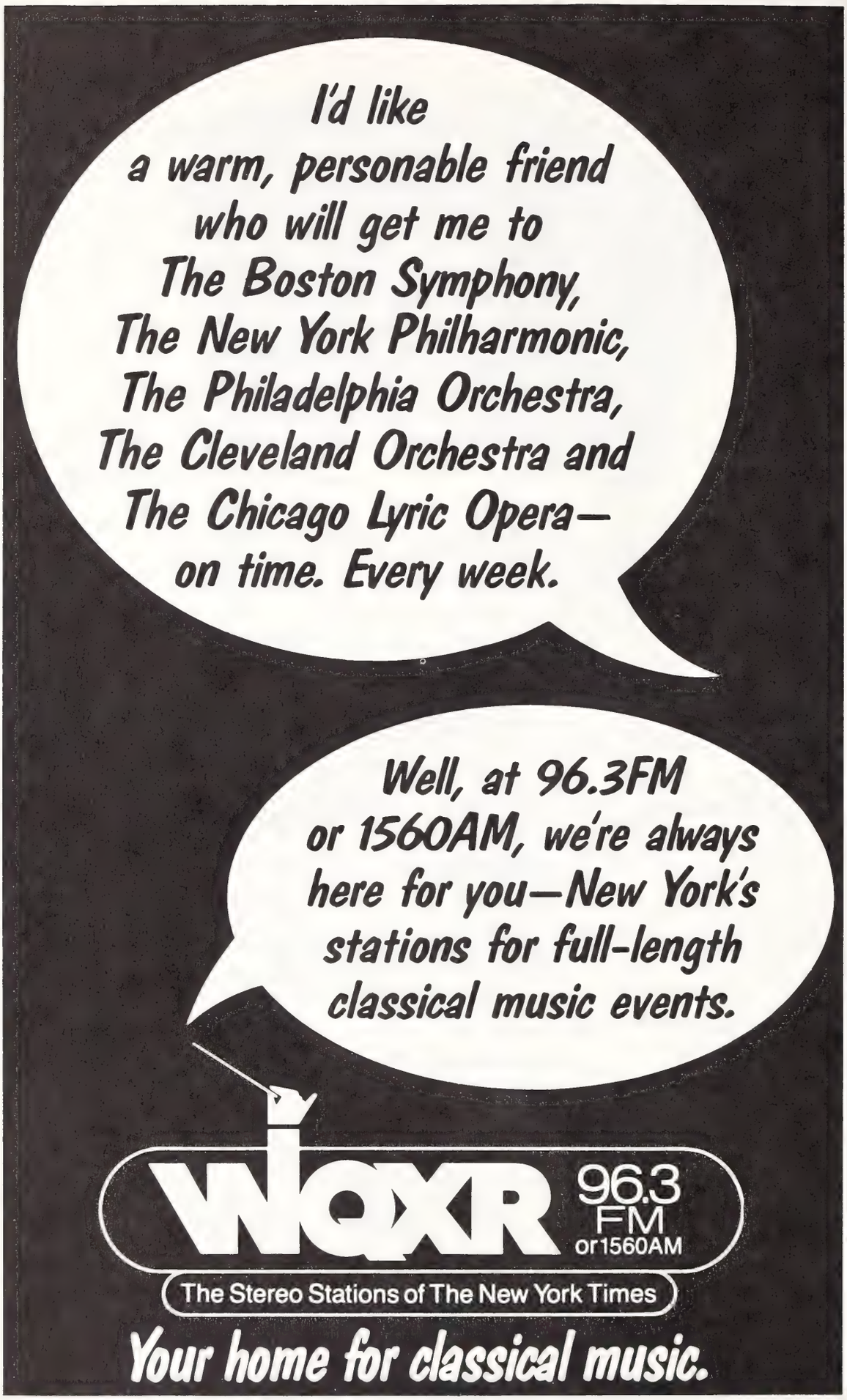
LIGETI — Quartet No. 1, *Métamorphoses nocturnes*

INTERMISSION

MENDELSSOHN — Variations and Scherzo, Opus 81
Andante sostenuto
Allegro leggiero

JANÁČEK — Quartet No. 1 in E minor, after Tolstoy's *The Kreutzer Sonata*
Adagio—Con moto
Con moto
Con moto—Vivo—Andante
Con moto

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Notes

Carl Czerny and other early witnesses claim that the quartet in D, Opus 18, No. 3, was the first string quartet **Beethoven** composed, and the sketches seem to bear this out (though it is possible some parts of the C minor quartet, published as No. 4, go back to the Bonn period). It was not placed at the head of the set of six quartets on Schuppanzigh's advice; the violinist maintained that the gracefully shaped phrases of this quartet, its gently soaring violin line winding down in sinuous curves, would make a better impression if placed within the set. But this is not to say that the D major quartet lacks either energy or imagination. Much of Beethoven's concern, though, is with technically smooth connections, regularly balanced phrases; thus the diversions count for that much more.

The beginning, with unaccompanied violin outlining a seventh and waiting, poised, for the others to produce a chord against which it might settle downward, is utterly unique. The transition lands suddenly in a very foreign key, but Beethoven hurries out of it to the expected secondary key of A major and brings the exposition to an end with a dramatic, chromatic cello part climbing in half-steps from A to C-sharp, which harmonizes both the repeat of the exposition (the first time) and the beginning of the development (the second time). The course of the development itself is polite and stereotyped, but it ends with a landing on a distant C-sharp triad spread fortissimo from top to bottom of the texture. The violins drop away, leaving only the lower voices, and, by hearkening back to the end of the exposition, we suddenly find ourselves at home, as the violins bring on the recapitulation.

The "slow movement" is not especially slow in this quartet. A lovely lyric idea in the second violin is soon picked up by the first, while the second decorates it with new counterpoints. The whole air of indolence belies the contrapuntal riches hidden within. The third movement, called neither minuet nor scherzo, but simply marked Allegro, grows from a curiously earthbound phrase that begins to climb and soar in the consequent. The middle section ("*Minore*" rather than "Trio") suggests binary form at the outset, but the second strain fades off into insubstantial nothingness and a return to the "*Maggiore*."

The finale is a splendidly energetic, headlong rush devised to allow varying harmonic implications. After bringing in the jaunty second theme, Beethoven explores brief extensions with lightning harmonic shifts. The development is a brilliant contrapuntal tour de force, with canons, inversions, fragmentary developments, and fugues; and the recapitulation culminates in a new counterpoint to the main theme, which is moved off its original position in the measure so that the rhythmic jolt adds one last ounce of surprise and wit.

The mature work of **György Ligeti** (born 28 May 1923) can be divided roughly into two parts: compositions written between 1944 and his departure from his native Hungary in 1956, and compositions written during his residence in the West. Ligeti's coming of age as a composer coincided with the period of most restrictive stylistic control in all east-bloc nations, so that his published work consisted largely of rather simple folksong arrangements, while his more daring scores languished, unperformed and certainly unpublished. Ligeti left Hungary during the 1956 uprising and arrived in Vienna, where he still lives. There he composed *Apparitions*, which made a sensation at the 1960 festival of the International Society for Contemporary Music. It was followed by the still better known *Atmosphères*, which emphasized chromatic clusters of highly colored sonority while minimizing melody, harmony, or rhythmic as distinct shaping features in his music. These compositions exercised considerable influence in the 1960s and '70s.

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But the Ligeti we still hardly know is the composer of the earlier Hungarian period. Ligeti composed his first string quartet in 1953-54, but the piece did not receive its first performance until he had moved to Vienna, where the Ramor Quartet played it on 8 May 1958. The twenty-minute score's subtitle, "Nocturnal metamorphoses," hints at the influence of Bartókian "night music" in Ligeti's conception, and, indeed, his fellow Hungarian's quartets provide a palpable background for his own maturing style.

Following **Mendelssohn**'s early death in November 1847, at the age of thirty-eight, his executors published a great deal of music that he had left behind in manuscript (including masterpieces such as the *Italian* Symphony, which Mendelssohn himself had never regarded as quite fully perfected). Finding four separate movements for string quartet, the executors rather quixotically bundled them together as "Opus 81," regardless of the fact that they were never intended to be part of the same piece. There was a youthful fugue dating from the composer's eighteenth year and a capriccio from 1843.

But the two remaining movements *were* composed together, in the composer's final year, evidently two middle movements for a string quartet that was never finished. The first of these is an Andante variation movement in E major and the second a scherzo in A minor. They afford a precious last glimpse of the composer, whose interest in chamber music had just been rekindled when he wrote the F minor quartet, Opus 80, in memory of his beloved sister Fanny, herself a very talented composer, who died only six months before Felix himself.

Human empathy is a hallmark of the music of **Leoš Janáček**, not only in his superb operas, where he makes us feel the torment of Jenufa or the centuries-old Emilia Marty (in *The Makropoulos Case*), but even in the normally abstract musical world of the string quartet. Janáček wrote his First String Quartet (an earlier study is lost) in just over a week, from 30 October to 7 November 1923, under the inspiration of Tolstoy's story *The Kreutzer Sonata,* which had in turn been inspired by Beethoven's Violin Sonata in A, Opus 47, dedicated to the violinist Rodolphe Kreutzer. In Tolstoy's novel, the married heroine is seduced largely through the expressive powers of Beethoven's music; in the end, she is killed by her husband for her infidelity, an event that Tolstoy seems to feel is justified.

Janáček was shocked at this attitude of violence toward women, and he wrote his string quartet as a kind of protest. The quartet has the traditional four movements; though it would be a mistake to try to "follow" Tolstoy's story in Janáček's music, the thematic ideas are surely inspired by the characters and events in the novel. The opening Adagio presents a yearning, sighing melodic gesture against a tremolo that seems to indicate the heroine's passionate desire, which is to lead to tragedy. A recurring motor rhythm in the background may well represent a train in motion, an idea that had already occurred to Janáček when, in 1908, he attempted to translate Tolstoy's story into a piano trio, though that too is lost, so we cannot tell if it contributed actual material to the present quartet.

The second movement opens with a rather foppish figure in the viola that seems to suggest the seducer, followed by more emotionally laden themes no doubt connected with the heroine. The third movement begins with a duet between violin and cello, playing in canon a figure that might well be derived (speeded up) from Beethoven's violin sonata. The final movement reintroduces the opening sigh and leads to catastrophe and reminiscence.

—Steven Ledbetter

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SHOSTAKOVICH — From Twenty-four Preludes for piano, Opus 34

II. Allegretto (A minor)
VII. Andante (A major)
V. Allegro vivace (D major)
VI. Allegretto (B minor)
X. Moderato non troppo (C-sharp minor)
XII. Allegro non troppo (G-sharp minor)
XVI. Andantino (B-flat minor)
XVII. Largo (A-flat major)
XXIV. Allegretto (D minor)

SHOSTAKOVICH — Quintet for piano, two violins, viola, and cello, Opus 57

Prelude. Lento
Fugue. Adagio
Scherzo. Allegretto
Intermezzo. Lento
Finale. Allegretto



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Notes

As a young man, Dmitri Shostakovich established his reputation at a single stroke with the precocious First Symphony, composed when he was but nineteen. As befits a composer still in the conservatory, that work reflects an understanding of the classical tradition, even when employed with a tinge of modernistic updating. But he had scarcely left the conservatory before joining the avant garde camp—a vigorous part of Soviet music-making in the 1920s, though later viciously stamped out by a musician's union that was highly politicized. Still, for all his youthful love of shock value, Shostakovich continued to maintain an ambiguous relationship balanced between the avant garde and classical decorum.

Shostakovich was himself a fine pianist, so it can hardly be surprising that many of his early works were for that instrument: the *Aphorisms*, the First Piano Sonata, and the First Piano Concerto, a work of prankish humor, can be grouped along with the satirical opera *The Nose* as compositions that won the approval of modernist critics. At the same time, though, Shostakovich occasionally returned to the past for ideas, drawing upon the most firmly established of academic models, J.S. Bach, for his twenty-four piano preludes, composed in 1932-33. Like *The Well-tempered Clavier* of Bach, the Shostakovich work is planned to cover all possible major and minor keys, though in this relatively early work Shostakovich did not follow his preludes with fugues as Bach did, and as Shostakovich himself was to do twenty years later in his Opus 87, consisting of twenty-four preludes and fugues. The moods and technical character of these short pieces range widely, offering overall a remarkably rounded view of the musical outlook of the then twenty-six-year-old composer.

The piano quintet was composed in 1940 during the tense period between the outbreak of war in Europe and the Nazi invasion of Russia. Shostakovich had by this time achieved first fame and then notoriety when attacks on his opera *Lady Macbeth of Mtsensk* caused the opera to be removed from performance (though it had been received with acclamation all over the world); soon afterward, the composer himself had withdrawn the Fourth Symphony before its premiere, fearing that the advanced musical style would lead to unpleasant—even fatal—consequences for himself. He had then "redeemed" himself with the political powers through his Fifth Symphony, which had a simpler harmonic language. The symphony was followed by, among other works, the String Quartet No. 1 and the present quintet, all of which share the more accessible musical style, though they remain characteristic of Shostakovich's sensibility and imagination.

The composer himself played the piano part in the first performance, which took place with the Beethoven Quartet in the Moscow Academy of Music on 23 November 1940. Rostislav Dubinsky, long-time first violinist of the Borodin Quartet, called the event "the last ray of light before the future sank into a dark gloom" of desperate warfare.

Like several of Shostakovich's symphonies, the piano quintet is laid out in five movements. The piano writing is spare, often consisting of simple lines doubled two octaves apart, which sets it off from the music for the strings with utter clarity. The first two movements comprise a prelude and fugue (once again evoking the shade of the great tradition). The fugue is a sombre one, but the scherzo that follows recalls the wit of Shostakovich's early polka from the ballet *The Age of Gold*. The Intermezzo is more restrained, hinting at unspoken regrets. The finale, though, ends the quintet in whimsical good humor.

—Steven Ledbetter

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ARENSKY — Variations on a Theme of Tchaikovsky, Opus 35a

Theme (Moderato)
Variations:
I. Un poco più mosso
II. Allegro non troppo
III. Andantino tranquillo
IV. Vivace
V. Andante
VI. Allegro con spirito
VII. Andante con moto
Coda (Moderato)

SCHNITTKE — Concerto for Piano and String Orchestra

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TCHAIKOVSKY — Serenade in C for Strings, Opus 48

Pezzo in forma di Sonatina: Andante non troppo—Allegro moderato
Valse: Moderato, tempo di valse
Elegia: Larghetto elegiaco
Finale, Tema Russo: Andante—Allegro con spirito

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NOTES

Anton Arensky
Variations on a Theme of Tchaikovsky, Opus 35a

Anton Stepanovich Arensky was born in Novgorod, Russia, on 12 July 1861 and died in Terioki, Finland, on 25 February 1906. His Variations on a Theme of Tchaikovsky are an arrangement for string orchestra of a movement from his Second String Quartet, Opus 35, composed in 1894. The score calls for the normal body of orchestral strings.

Anton Arensky showed himself to be so gifted during his student years at the St. Petersburg Conservatory that, upon graduation, he at once became a professor of harmony and counterpoint at the Moscow Conservatory. A highly eclectic composer whose music shows the strong influence of Chopin and Mendelssohn, as well as his Russian contemporaries, Arensky had an attractive gift for melody and the ability to turn out effective keyboard miniatures, though he was not so successful with larger forms.

At the age of thirty-four he resigned his professorship to return to St. Petersburg and become director there of the Imperial chapel. In just six years he left that position with a pension that allowed him to devote himself to composition and to his very successful appearances as pianist and conductor. Unfortunately, he also devoted himself to gambling and drinking, both habits pursued from his youth. His health failed, and he succumbed to tuberculosis at the age of forty-four.

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quartet composed in 1894. The movement is a set of variations on a song by Tchaikovsky called *Legend*, Opus 54, No. 5. The theme, seven variations, and coda are clearly demarcated through changes of meter, tempo, and texture. Arensky demonstrates a lively imagination in the various ways he lays out the sonorities of his ensemble; the placing of the theme at the top of the texture, in the middle, or in the bass; and the different kinds of decorative support offered by the accompaniments. The last variation (with the strings muted) turns the theme entirely upside down. It is followed by the single most striking moment in the score, the begining of the coda played pianissimo in harmonics before the violins attempt to sing the poignant melody one last time. But it falls away, incomplete.

—Steven Ledbetter

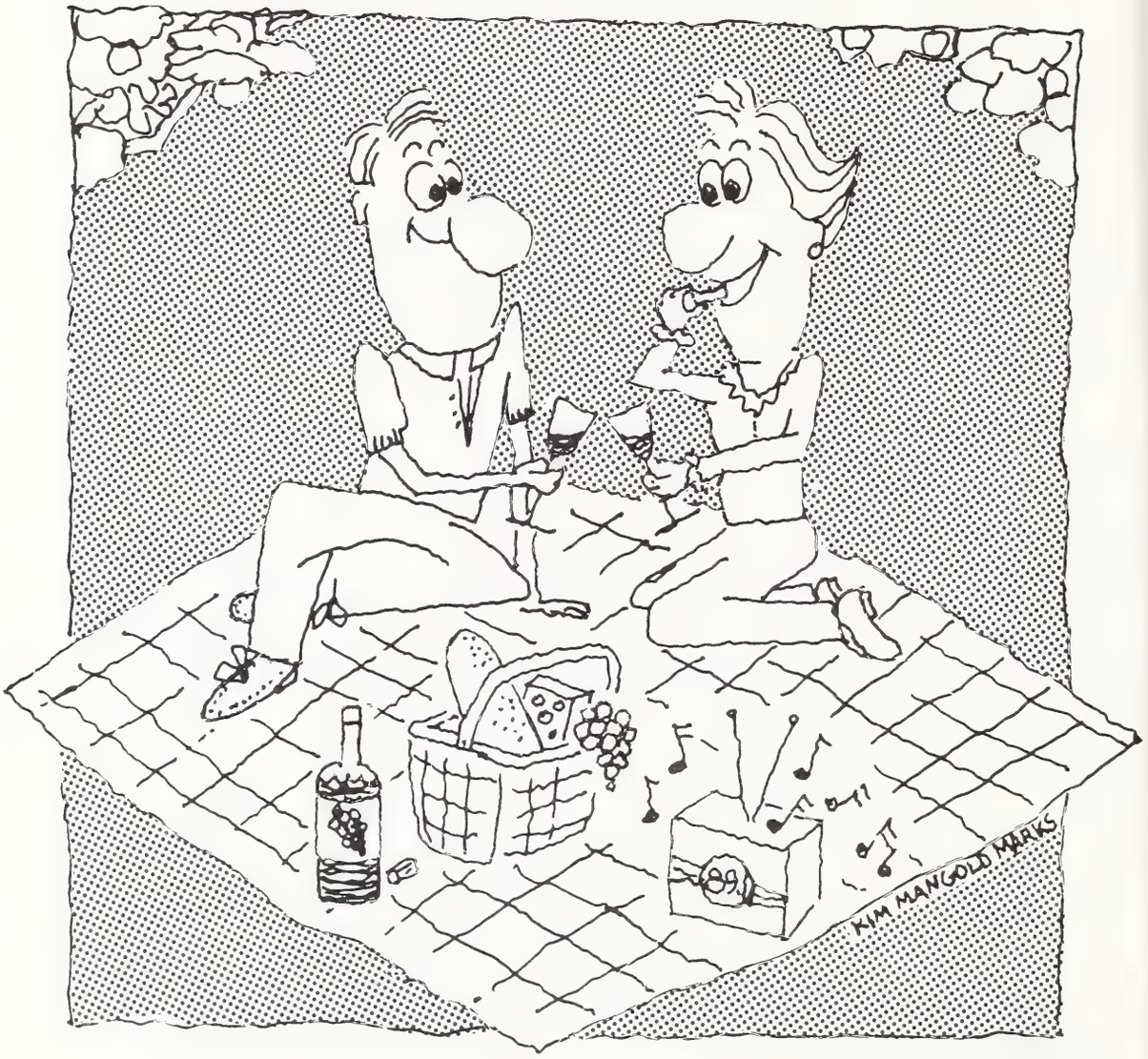
Alfred Schnittke
Concerto for Piano and String Orchestra

Alfred Schnittke was born in Engels, German Volga Republic, on 24 November 1934 and is now living in Moscow. He composed his Concerto for Piano and String Orchestra in 1979; it has not been possible to confirm a date of first performance. This is the first performance by the Boston Symphony Orchestra. In addition to the piano soloist, the score calls for the normal body of orchestral strings.

Now in his early fifties, the Russian composer Alfred Schnittke is widely regarded as the leading composer of the Soviet Union. His steadily growing oeuvre now includes three symphonies, four violin concertos, two string quartets, a ballet, works for chorus or solo voice, several sonatas, and other works for small chamber ensembles. In the autumn of 1984, about the time of his fiftieth birthday, he was fêted by the city of Vienna, along with two older composers, Franz Schreker (1878-1934) and Alexander von Zemlinsky (1871-1942). As the only living figure among the three honored composers, Schnittke contributed a short autobiographical statement to the program book for the festival. It is reprinted here in an English translation published in the program book of the Cleveland Orchestra on the occasion of the American premiere of Schnittke's Fourth Violin Concerto:

> I was born on November 24, 1934, in Engels on the Volga, in the Saratov province. I have my German name from my parents: my father, a Jew born in Frankfurt-am-Main, came to the Soviet Union in 1926 with his parents—who were, however, of Russian origin—and there married a German woman born in Russia. From childhood on I have spoken German—the "Volga-German" of my mother. Later this was somewhat revised through a two-year stay in Vienna, 1946-48; my father, who was on the staff of a German-language Soviet newspaper appearing in Vienna, took his family there with him. In Vienna I had my first piano lessons and immediately tried to compose in a style of high pathos. After my return to the USSR I continued my musical education, in part privately, in part in academies. After graduation from the Moscow Conservatory in 1960 I joined the Composer's Union.
>
> My musical development took a course similar to that of some friends and colleagues, across piano concerto romanticism, neoclassic academicism, and attempts at eclectic synthesis (Orff and Schoenberg), and took cognizance also of the unavoidable proofs of masculinity in serial self-denial. Having arrived at the final station, I decided to get off the already overcrowded train. Since then, I have tried to proceed on foot.

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Schnittke's whimsical description of his stylistic journey—one that has been echoed lately by a number of Western composers as well—through romantic, neo-classic, and serial phases (it would be hard to imagine a more "eclectic synthesis" than that of Orff with Schoenberg!) provides a useful hint for listeners coming to his music for the first time, as will surely be the case for many at this performance.

Schnittke's piano concerto bears little resemblance to the classical concerto of old. The soloist dominates from the quiet beginning, setting up motoric rhythmic patterns (not too dissimilar from the music that we sometimes call minimalist, though Schnittke's is considerably more elaborate than true minimalist work) under which the string players begin to provide sustained support extremely quietly, then take up the rhythmic reiterations of repeated chords in opposition to the piano's thundering. The strings occasionally divide into as many as twenty-six separate parts, then collapse again into compact dense chords, while the soloist asserts an individuality by doing just what the strings don't. The concerto is officially in a single movement, but there are perceptible subdivisions, from the opening quiet Moderato, building gradually in activity and volume until the piano explodes in sixteenth-note motor rhythms at the Allegro. Later the orchestra collapses and the piano introduces an extended section in waltz time building to a tremendous dissonance ending in silence for the pianist's (written out) cadenza. The orchestra's reentry is at full volume, but it eventually recedes to the opening tempo and a recollection of the very first ideas (in the solo piano over a sustained B major chord in the cellos) before the piano ascends to the stratosphere and the string ensemble dies away on a dense but very softly sustained chord.

—S.L.

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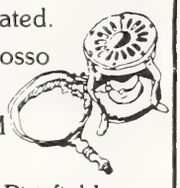
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Pyotr Ilyich Tchaikovsky
Serenade in C for Strings, Opus 48

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. The Serenade for Strings was composed between 21 September and 4 November 1880 and received its first performance in St. Petersburg on 30 October 1881. The first American performance was given by Leopold Damrosch and the New York Symphony Society at the Academy of Music on 24 January 1885. The composer noted on the score that he preferred to have as large an ensemble of orchestral strings as possible for the performance of the work.

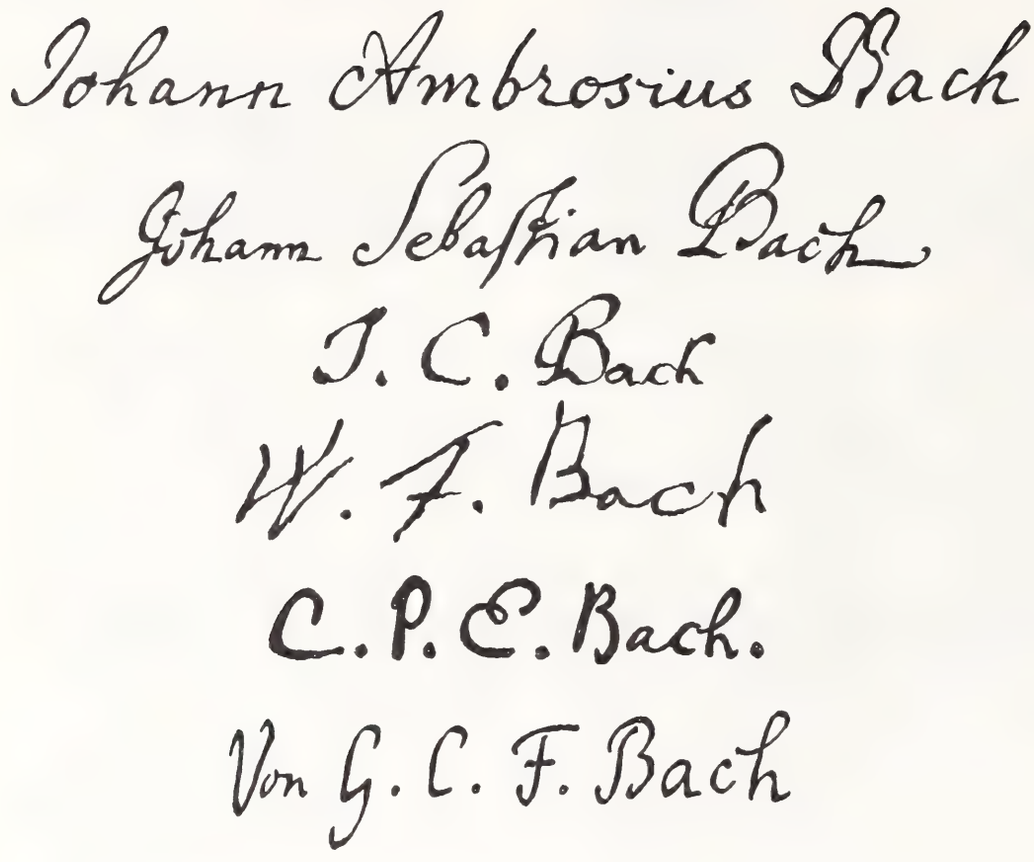
Tchaikovsky spent most of the year 1880 in the country, part of the time installed at Simaki, a small house on one of the estates of his patroness, Nadezhda von Meck, where, as always, he carefully avoided personal contact with the woman whom he addressed as "Dearest Friend" in a long and intensely personal series of letters covering the years of her support. He was supposed to write a piece of music for the twenty-fifth anniversary of Tsar Alexander II's accession to the throne, inasmuch as the government hoped to generate a little enthusiasm for the ruler, who had recently been the object of some assassination attempts. The original plan was to have a series of staged tableaux accompanied by music, each scene to be set by a different composer, chosen by lot. Tchaikovsky, to his chagrin, drew as his subject "Montenegrin villagers receiving news of Russia's declaration of war on Turkey."

It is not surprising that he felt unable to do anything with such a topic, and his creative inertia was expressed in a variety of activities to help him avoid composing: revising earlier works, proofreading scores, making fair copies of recently composed songs, and renewing his study of English in hopes of eventually being able to read his favorite English authors, Dickens, Thackeray, and Shakespeare. Finally, while living at Kamenka, the home of his sister and her family (and long one of Tchaikovsky's favorite retreats), he began work on a composition for the Silver Jubilee Exposition, an overture dealing with Napoleon's invasion of Russia in 1812. At the same time, and purely for his own satisfaction, he wrote a Serenade for string orchestra, a late nineteenth-century equivalent of the Classical divertimento. The Serenade was completed on 4 November and the *1812* Overture followed it two weeks later. Tchaikovsky summed up his own feelings about the autumn's harvest of music in a blunt comparison:

> The Overture will be very loud, noisy, but I wrote it without any warm feelings of love and so it will probably be of no artistic worth. But the serenade, on the contrary, I wrote from inner compulsion. This is a piece from the heart and so, I venture to say, it does not lack artistic worth.

Both works have long been among the popular favorites of Tchaikovsky's output—the *1812* Overture with all its glorious bombast, and the Serenade for Strings with its freshness and charm, its brilliant string writing, its graceful waltz of a character that Tchaikovsky made entirely his own, its richly expressive elegy, and its lively finale based on one of those Russian folk tunes that reiterates over and over a simple melodic gesture, allowing the composer to deploy his substantial skills as an arranger to ring the changes on the obstinate little fragment of tune as it gets ever livelier.

—S.L.



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Vermeer Quartet



Formed at the Marlboro Festival in 1970, the Vermeer Quartet has performed in virtually every major city in North America, Europe, Israel, and Australia, as well as at such important international festivals as Tanglewood, Aspen, Spoleto, Mostly Mozart, South Bank, Santa Fe, Edinburgh, Berlin, Chamber Music West, and the Casals Festival. Based in Chicago, they are members of the resident artist faculty of Northern Illinois University at DeKalb, and they are the resident quartet for Chamber Music Chicago. In addition, they give master classes at the Royal Northern College of Music in Manchester, England, and are the featured quartet every summer for Bay Chamber Concerts in Rockport, Maine. The Vermeer Quartet has made numerous recordings, including Schubert's *Death and the Maiden* and *Quartettsatz*, the Verdi quartet, Dvořák's Opus 51 quartet, and the complete late Beethoven quartets, for Teldec; they may also be heard on the Orfeo recording of the Brahms Clarinet Quintet.

Made up of an Israeli, a French-Canadian, a New Yorker, and a Nebraskan, the Vermeer Quartet blends various musical and cultural backgrounds. Violinist **Shmuel Ashkenasi** was born in Israel, where he was a student of Ilona Feher. He subsequently studied with Efrem Zimbalist at the Curtis Institute in Philadelphia. He was winner of the Merriweather Post Competition in Washington, D.C., was a finalist in the Queen Elisabeth Competition in Brussels, and was second-prize winner in the Tchaikovsky Competition in Moscow; he has appeared as soloist in the United States, Europe, the Soviet Union, and Japan, including recitals with Murray Perahia and Peter Serkin. He has recorded Mozart's A major concerto, the Beethoven Romances, and, with the Vienna Symphony, the two Paganini concertos.

Pierre Menard, violin, studied at the Quebec Conservatory with Calvin Sieb and at Juilliard with, among others, Dorothy DeLay, Ivan Galamian, and the Juilliard Quartet. His numerous awards include first prize in chamber music from the Quebec Conservatory, the Prix d'Europe from the government of Quebec, and first prize in the National Festival of Music Competition in

Canada. A founding member of the Vermeer Quartet, Mr. Menard has made numerous solo appearances in the United States and Canada.

Richard Young, viola, studied with Josef Gingold, Aaron Rosand, and William Primrose. At thirteen he was invited to perform for Queen Elisabeth of Belgium; he has since been soloist with various orchestras, including the Cleveland Orchestra. He has given recitals throughout the United States, and he has appeared at such summer festivals as Kapalua, Wolf Trap, Puerto Vallarta, the Casals Festival, and the Library of Congress. A special award winner in the Rockefeller Foundation American Music Competition, he has recorded for Vox, Angelicum, Turnabout, and Orion.

Marc Johnson, cello, studied in Lincoln, Nebraska, with Carol Work, at the Eastman School of Music with Ronald Leonard, and at Indiana University with Janos Starker and Josef Gingold. While still a student, he was the youngest member of the Rochester Philharmonic; he has since been soloist with that orchestra and with many others in America and Europe. His numerous awards include first prize in the Washington International Competition. A former member of the Pittsburgh Symphony, he has given solo recitals throughout the United States, and he has recordced for CRI.



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Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned by and for him. His concert appearances throughout the United States, Europe, Asia, New Zealand, and Australia, as well as his many recordings, have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center. Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

In August 1985 Mr. Kalish was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught there since 1968 and became Head of Chamber Music and Keyboard Activities

in 1982. He is also Professor of Piano at the State University of New York at Stony Brook. Mr. Kalish gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works; he may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. In addition to his many appearances with the Boston Symphony Chamber Players in Boston and at Tanglewood, Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, Elliott Carter, Mozart, and J.S. Bach.

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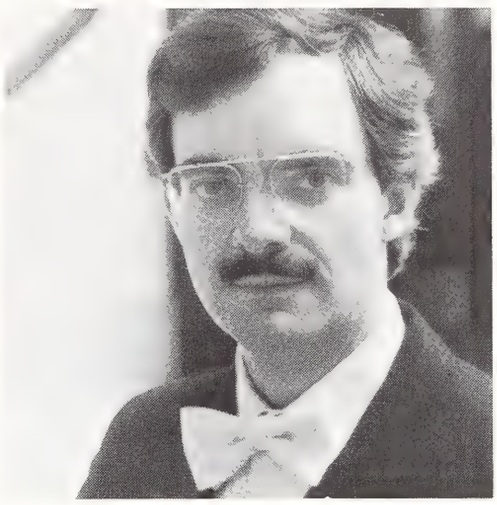
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Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble made up of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist when he performed the Bruch Violin Concerto in G minor at Tanglewood that summer. In April 1986 he appeared with the orchestra in Symphony Hall, in a performance of Mozart's Violin Concerto No. 3 in G, K.216.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half under the instruction of his parents, both professional musicians. When he was nine his family moved to Regina, Saskatchewan, where he subsequently studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix

Galamir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977-83; prior to that he was concertmaster of the Regina Symphony and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Centre Orchestra in Ottawa, and he was soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition. During the 1983-84 season he was concertmaster of the Worcester Symphony.

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Aza Raykhtsaum



BSO violinist Aza Raykhtsaum was born in Leningrad and began studying the piano at age five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov. She became concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic before coming to the United States in 1980, joined the Houston Symphony as a first violinist, and then became a member of the Boston Symphony Orchestra in 1982. Ms. Raykhtsaum teaches privately and performs chamber music frequently in the Boston area.

Michael Zaretsky



Born in the Soviet Union, violist Michael Zaretsky studied originally as a violinist at the Central Music School in Moscow and at the Moscow State Conservatory, where his teacher was Michael Terian. A former member of the Moscow Philharmonic String Quartet and the Moscow Broadcasting Symphony Orchestra, he immigrated in 1972 to Israel, where he became principal violist of the Jerusalem

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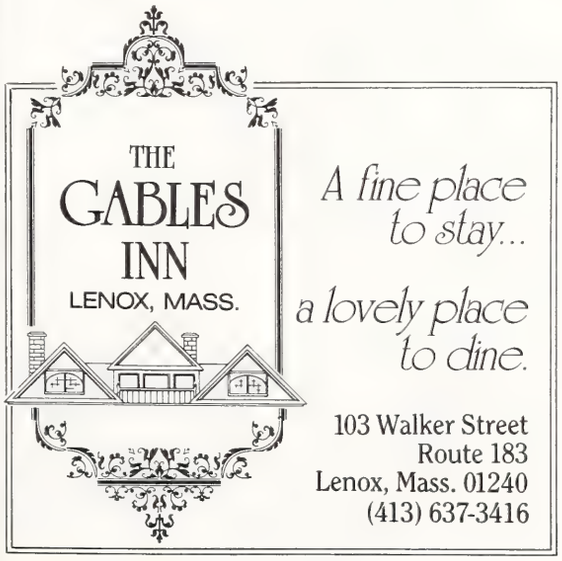
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Broadcasting Symphony Orchestra and a soloist of Radio Israel. After deciding to come to the United States, and awaiting approval of his visa application in Rome, he auditioned for Leonard Bernstein, who helped him reach the United States and brought him to Tanglewood. There, while a member of the Tanglewood Music Center Orchestra, he successfully auditioned for the BSO. A frequent performer of solo and chamber music in the Boston area, Mr. Zaretsky has been soloist with the Boston Pops, the Rhode Island Philharmonic, and the Atlantic Symphony of Halifax, Nova Scotia. A former member of the Wellesley College faculty, he teaches at the Boston University School of Music and the Boston Conservatory of Music.

Jules Eskin



Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Tanglewood Music Center and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has also been heard in solo and chamber music recital in Symphony Hall and at Tanglewood.



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Gennady Rozhdestvensky

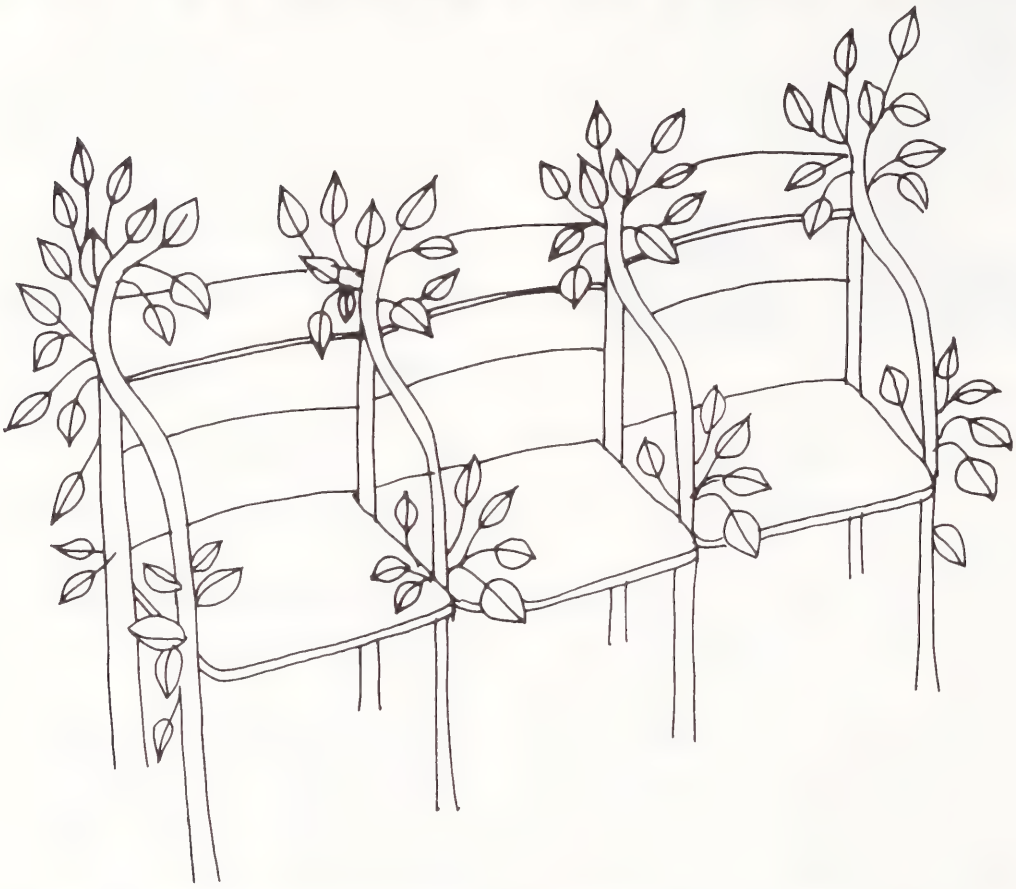


Gennady Rozhdestvensky comes from a celebrated Russian musical family: his father was the conductor Nikolai Anosov, and his mother was the singer Natalya Rozhdestvenskaya. The young Gennady Rozhdestvensky first drew attention at the Moscow Conservatory, where he studied conducting under his father and piano under Lev Orbin. Also a fine pianist, he frequently appears as a chamber music partner of his wife, pianist Viktoria Postnikova. While still a student, Mr. Rozhdestvensky was invited to make his Bolshoi Theatre debut conducting Tchaikovsky's *Nutcracker* and was appointed conductor at the Bolshoi even before graduation. From 1964 to 1970 he was the theatre's principal conductor. Until 1974 he was concurrently artistic director and chief conductor of the Moscow Radio Orchestra, as well as a guest conductor with many prestigious orchestras throughout the world. He was appointed artistic director of the Stockholm Philharmonic in 1974, chief conductor of the BBC Symphony Orchestra in 1978, and chief conductor of the Vienna Philharmonic in 1981.

Mr. Rozhdestvensky's busy international career has not kept him from engaging in an active and unusually versatile career at home in the Soviet Union. Since 1974 he has been chief conductor of the Moscow Chamber Music Theatre, where he has presided over dozens of productions of rarely performed classics and contemporary works. In 1982 he achieved a lifelong ambition of having an orchestra created exclusively for him—the Great Symphony Orchestra of the Ministry of Culture, which has embarked upon a comprehensive recording project covering all major symphonic works of the Russian repertoire, including the symphonies of Shostakovich and Prokofiev, whose Second, Third, and Fourth symphonies had their premieres under his baton. Another major cycle will include all the known versions of the Bruckner symphonies, totaling eighteen different orchestral scores. Mr. Rozhdestvensky's repertoire is vast, including more than 1,500 works in every conceivable genre, more than 450 of which he has recorded; his rapidly growing discography now exceeds 250 records. In addition, he is a tireless champion of new music, notably that of Alfred Schnittke and others of the younger generation of Soviet composers.

Gennady Rozhdestvensky is an honorary member of the Swedish Royal Academy (1975), a Lenin Prize laureate (1970), the holder of a special diploma from the Charles Claux Academy in Paris (1969), and the winner of the Grand Prix of the Chant du Mont company. He made his first Boston Symphony appearances with two programs at Symphony Hall in 1978 and then at Tanglewood with two programs in 1979. Though illness kept him from leading two scheduled BSO concerts at Tanglewood last summer, he was heard here conducting the Tanglewood Music Center Orchestra last August.

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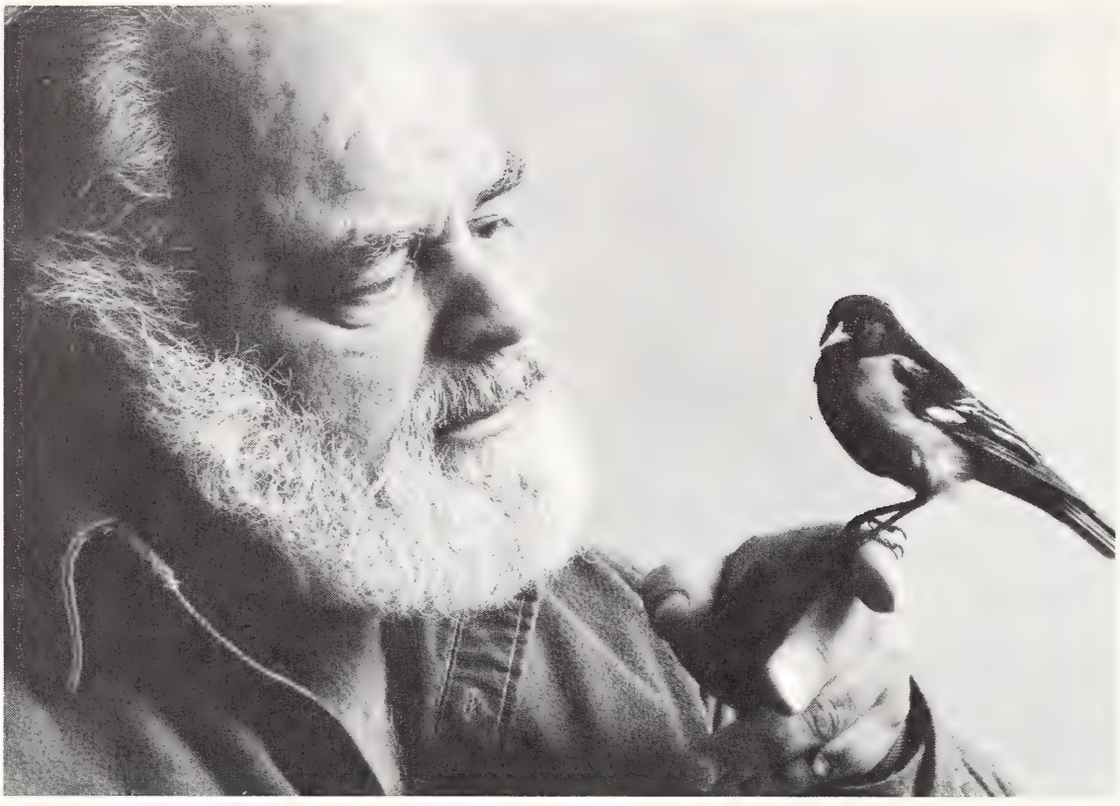
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Viktoria Postnikova



Soviet pianist Viktoria Postnikova won attention in the West when she shared second prize in the 1966 Leeds International Piano Competition. Born in Moscow, Ms. Postnikova studied with Yakov Fliere at the Moscow Conservatory, from which she graduated in 1967. She embarked upon an international career following a series of competition successes which included not only Leeds, but also the Chopin Competition in Warsaw and the Tchaikovsky Competition in Moscow. Ms. Postnikova has appeared as soloist with all the leading orchestras of the Soviet Union and with many prestigious American and European ensembles, including the Boston Symphony, the London Symphony, the Royal Philharmonic, the Chicago Symphony, and many others, under such conductors as Sir John Barbirolli, Sir Adrian Boult, Sir Colin Davis, Sir Alexander Gibson, Yuri Temirkanov, and her husband, Gennady Rozhdestvensky, with whom she often performs in duet and in chamber music. She also performs frequently in solo recital. Ms. Postnikova's repertoire ranges from Scarlatti, Bach, and Handel through the Viennese and Romantic classics to Charles Ives, Berg, Shostakovich, and Schnittke. She lives in Moscow with her husband and son, Alexander, who made a recital appearance at the Tanglewood Music Center last summer. Ms. Postnikova has previously appeared with the Boston Symphony Orchestra at Symphony Hall in April 1978, at Tanglewood in July 1979, and again at Tanglewood last summer.





Photograph by Herb Snitzer

Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

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Fifty Years of the Boston Symphony Orchestra at Tanglewood: Looking Back to the Beginning

The fact that the Boston Symphony Orchestra plays concerts in the Berkshires every summer is pure accident—happy accident, to be sure, but accident nonetheless. For more than a century the Berkshires have been the recreational and sporting grounds of visitors mainly from New York City, while Bostonians have preferred to disport themselves at the Cape or on the North Shore. Thus, when summer orchestra concerts began in the Berkshires, they involved a New York conductor and a New York ensemble.

Henry Hadley (1871-1937) was one of the best-known musicians in America fifty years ago, an indefatigable conductor and prolific composer. He had written seven operas (*Cleopatra's Night* was performed at the Met in 1920), five symphonies, and a great deal of other music. He had led orchestras in the German city of Mainz and in Seattle, and he had founded the San Francisco Symphony Orchestra. In the late '20s he was associate conductor of the New York Philharmonic, with which he was always looking for ways to bring first-rate music to more and more people.



Gertrude Robinson Smith

In the spring of 1934—hardly a time, one would think, to start an expensive new venture in Depression-rocked America—Hadley began looking for a site where he might set up a summer concert series. Friends suggested the Berkshires, and Hadley leaped at the idea. He found a farm with a horse ring in the little town of Interlaken, between Lenox and Stockbridge. There, in late August 1934, the first Berkshire Symphonic Festival took place. It consisted of three concerts on a single weekend. (The site of that event later became the private Stockbridge School.) The first three concerts were truly blessed by the weather gods. There was no cover from the elements. An overcast morning the day of the first concert raised concern as to the evening's success, but by sundown the sky was clear and a full moon shone down on the Philharmonic musicians' performance of the opening work, Berlioz's *Roman Carnival* Overture.

The organization of a new festival—even a small one—in just two months, which included budgeting, hiring the musicians, converting the horse ring into a concert amphitheater, arranging for ticket sales, food concessions, and advertising, and all the other details that needed planning for a public event, was a daunting project. It did not, however, daunt Gertrude Robinson Smith, a redoubtable organizer and worker, who marshalled dozens of Berkshire residents, mostly women, as a corps of workers to make all the necessary arrangements. Miss Robinson Smith remained an essential supporter of the festival for years.

The festival's success encouraged the organizers to plan on a bigger scale the following year, but they decided not to tempt fate again as far as the weather was concerned. A significant budget item in 1935 was the rental of a circus tent for use in case of inclemency at concert time. But the scheduled concerts con-

flicted with the New York Philharmonic's commitments to play at Lewisohn Stadium in New York, so Hadley had to recruit an orchestra out of New York symphony musicians who were not working that weekend. The festival was a social success without question, but there were those who questioned its musical merits. Hadley's programming was regarded as too popular, the playing had been uneven, and the conductor himself was in failing health. He resigned following the 1935 festival; but his service is memorialized in a bronze tablet in the Shed at Tanglewood.

The directors of the festival decided then not to rely on a pick-up orchestra anymore. They wanted an established ensemble of the highest musical caliber. If New York could not provide such an orchestra owing to its schedule of summer concerts, the Berkshire Festival would turn to Boston, where the orchestra had been enjoying renewed acclaim under the baton of the Russian conductor Serge Koussevitzky, then in his thirteenth year as music director. The conductor and the BSO Trustees approved the plan, and the contract was drawn up for three concerts on a single weekend in mid-August.

Unexpected problems arose when the farm on which the first two festivals had taken place was sold. The new owners would not allow the festival free use of the property, as the previous owners had done, and they would not allow parking. The Berkshire Festival might have collapsed right then, but another estate, Holmwood (now Foxhollow), on the boundaries of Stockbridge, Lenox, and Lee, was offered for 1936.

The arrival of the Boston Symphony somehow sparked wide public attention. The crowds were much larger and came from much farther away. That year there was actually a profit at the end of the three concerts! Far more important, the concerts in the Berkshires with the BSO were widely publicized through reviews in more than twenty papers. Olin Downes reviewed the festival for the New York *Times*, noting that the performances were "of a quality to set them wholly apart from any others the writer has ever heard at summer concerts in America."

The great success of the summer naturally made everyone eager to repeat the event in 1937—and to double the number of concerts. But Koussevitzky insisted that he wanted a permanent concert shell, not a tent, and the



Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood

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Holmwood property was not available on that basis. Though local residents felt some apprehension at the prospect of an enlarged Berkshire Festival, Koussevitzky and Miss Robinson Smith began the search for a permanent site. They were on the verge of moving temporarily back to the farm that had served the first two festivals (it had again become available) when Koussevitzky unexpectedly received a call from Mrs. Gorham Brooks, a Bostonian who summered in the Berkshires at the magnificent 210-acre Tappan family estate. Since the estate was no longer serving her family, she had been on the verge of closing it down; but together with her cousin, Miss Mary Aspinwall Tappan, she decided instead to offer it as a gift to the Boston Symphony Orchestra for the festival.

The estate had originally been called Highwood when, in 1849, William Aspinwall Tappan erected a large Victorian house amidst pines and hemlocks. There was a small red house on the estate in which Nathaniel Hawthorne lived for a year and a half while writing *The House of Seven Gables*. He also wrote the *Tanglewood Tales*, retellings of classic myths, narrated by a college student on a country estate that strongly resembled Highwood, but which Hawthorne dubbed "Tanglewood"; the Tappan family liked the thought of a book being connected to their property, so they dropped the original name of the estate and called it Tanglewood.

So it was that, fifty years ago, the Boston Symphony moved to Tanglewood, where the festival concerts have been given ever since. Plans were afoot to build a "pavilion" designed by the Finnish architect Eliel Saarinen, but construction could not begin before 1938. So the first Tanglewood festival took place again in a tent. Again public interest was high, and NBC's Blue Network carried two of the concerts live across the nation.

The most famous event of the summer took place on 12 August 1937, the first concert of the second weekend. The clouds opened and thunder drowned out the music—in an all-Wagner program! The *Rienzi* Overture was interrupted twice, and the "Forest Murmurs" from *Siegfried* had to be omitted altogether. By intermission there were leaks in the tent. Gertrude Robinson Smith, ever indefatigable, stood up and announced the formation of an immediate campaign to raise $100,000 for the concert shed; before the extended intermission was over, 30% of the sum had been pledged.

During all this, the radio broadcast continued, with the announcers trying to fill the empty airwaves with something about the music expected on the second half of the program. But the second half was delayed so long that NBC canceled the remainder of the broadcast. When it was finally possible for the music to continue, the microphones were off. Even after the concert came to its delayed end, problems were by no means over. The parking lots had turned to mud, and dozens of patrons had to be towed out of the mire before they could set off for home.

During the last fifty years, there have been rain and thunderstorms, heat waves, cold waves, hail, and—yes—sunshine and clear moonlit nights. But there has probably never been an evening of outdoor music-making quite so miserable as in that first summer at Tanglewood. The BSO has never been able to cancel the rain before a concert or to moderate the humidity in the "dog days" of August, but the fiftieth anniversary of the first Boston Symphony concerts at this famous and magnificently beautiful location is being celebrated with an unusually festive schedule of musical events all summer. And the celebration will go on no matter what the weather!

—Steven Ledbetter

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GENNADY ROZHDESTVENSKY conducting

BORODIN — Overture to the opera *Prince Igor*

PROKOFIEV — Violin Concerto No. 1 in D, Opus 19
- Andantino
- Scherzo: Vivacissimo
- Moderato—Allegro moderato

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TCHAIKOVSKY — Symphony No. 4 in F minor, Opus 36
- Andante sostenuto—Moderato con anima
- Andantino in modo di canzona
- Scherzo (Pizzicato ostinato): Allegro
- Finale: Allegro con fuoco

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NOTES

Alexander Borodin
Overture to *Prince Igor*

Alexander Porfiryevich Borodin was born in St. Petersburg (now Leningrad) on 12 November 1833 and died there on 27 February 1887. Borodin wrote his own libretto for Knyaz' Igor (Prince Igor) *and worked on the composition on and off for about eighteen years, but it remained unfinished when he died. He had never written down the overture, which was reconstructed by Alexander Glazunov from his memory of hearing Borodin play it on the piano. The score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.*

Exactly one hundred years ago last February, a forty-four-year-old professor of chemistry at the St. Petersburg Medico-Surgical Academy suffered a fatal heart attack while attending a fancy-dress ball and died almost instantly. He left behind him a modest but respectable body of work in the fields of organic and physiological chemistry, including the development of a chemical test for urea that was widely used in clinical laboratories and extensive research on the polymerization and condensation of aldehydes. He also left behind him two completed symphonies and the start of a third, an evocative symphonic poem, songs, string quartets and other chamber music, and an unfinished opera on a historical Russian subject, *Prince Igor.* For this scientist, whose life was sadly cut off in its prime, was also one of the most gifted of nineteenth-century Russian composers, Alexander Borodin.

The illegitimate child of a Russian nobleman (according to the custom of the time, the infant was given the name of one of the prince's serfs, Porfiry Borodin, as a transparent device to legitimize his birth), the boy was raised by his attractive and intelligent mother. He received an unusually strong background in languages, learning both French and German from a housekeeper and a governess; to these he added later studies of English and Italian. He also demonstrated an interest in music at an early age, but there was no thought of his becoming a professional musician, though he composed little pieces for his own amusement and that of his friends from childhood. A passion for chemistry seemed to point to a more suitable career. He attended



the Medico-Surgical Academy in St. Petersburg, from which he graduated "with distinguished honors," though not without some criticism from one of his professors for the amount of time he spent hearing and playing chamber music.

After three years of postdoctoral research in Heidelberg and Pisa, Borodin returned to Russia in 1862 and joined the faculty of his alma mater. Here he met Balakirev and renewed a brief earlier acquaintance with Mussorgsky. Under the guidance of Balakirev (who enjoyed playing mentor to others), Borodin immediately began work on the composition of a symphony. Eventually he started an opera, *The Tsar's Bride*, but grew dissatisfied with the libretto. In April 1869 the influential critic Vladimir Stasov sent him a scenario for an opera based on a twelfth-century epic called *The Story of Igor's Army* (now believed by some to be an eighteenth-century forgery). It was a fateful move. Borodin was taken with the subject matter and spent the rest of his life, on and off, trying to complete the opera that Stasov's scenario inspired.

Much of the music that he composed at first was eventually reworked for the fourth act of a collaborative ballet, *Mlada*, for which Rimsky-Korsakov, Mussorgsky, and Cui wrote the first three acts. But Borodin kept returning to *Prince Igor*. Late in 1874 he composed the Polovtsian March and the following summer the dances, which remain the most famous part of the score. Little by little other numbers were written, but he was seriously hampered by his wife's constant ill-health and by the many hats he had to wear as scientist and civil servant, composer and public official. Progress was slowed, too, by the fact that he was writing the text of the opera little by little as he created the music, so that he never really worked out a clear thrust for the plot; for all its many beauties, the opera remains episodic.

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At the time of his death, Borodin had not yet orchestrated a large part of the opera and had not written down even a draft of the overture, though he evidently had it clearly in mind, since he played it through on the piano for his friend Alexander Glazunov. We only know the overture today because Glazunov reconstructed it from memory after Borodin's death.

A touching slow introduction settles on the dominant, from which the brass instruments begin overlapping fanfares building to an orchestral outburst and a lively dancelike tune featuring the clarinet. A broader lyrical theme functions as the contrasting material. These are developed and recapitulated in a fairly straightforward sonata form. Though the orchestration is Glazunov's, not Borodin's, it is of a piece with the opera as a whole, which was, in the end, completed and edited for performance by Rimsky-Korsakov and Glazunov; their generous labors in their friend's behalf allow us to hear this music that might otherwise have died with him.

—Steven Ledbetter

Sergei Prokofiev
Violin Concerto No. 1 in D, Opus 19

Sergei Sergeyevitch Prokofiev was born in Sontzovka, Ekaterinoslav district, in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. He composed his First Violin Concerto in 1916 and 1917. A performance had been planned in the latter year, but political conditions in Russia were such as to require a postponement. The score was finally heard for the first time in Paris on 18 October 1923, when Serge Koussevitzky introduced it at one of his concerts; the soloist was Marcel Darrieux. Richard Burgin was the soloist in the American premiere, given by the Boston Symphony Orchestra under the direction of Koussevitzky on 24 and 25 April 1925. In addition to the solo violin, the score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, two trumpets, four horns, tuba, timpani, side drum, bass drum, harp, and strings.

The D major concerto was composed during one of the richest years of Prokofiev's early maturity. His early reputation as an *enfant terrible*—earned for the first two piano concertos, the *Scythian* Suite, the *Sarcasms* for piano solo, and the opera *The Gambler* (written, as he put it, in "an ultra-left idiom")—began to be modified with a series of works showing a "softening of temper" (again the words are Prokofiev's own), works that poured out so quickly that he almost outran his own opus numbers: the Opus 27 songs, completed in five or six days, were in fact finished before Opus 19 (the present violin concerto), Opus 25 (the *Classical* Symphony), or Opus 26 (the Third Piano Concerto), all of which had been started, even extensively sketched, but not yet orchestrated, since he was so engrossed in the completion and hoped-for staging of the opera.

The violin concerto started life as a theme for what was originally to be a one-movement "concertino" for violin and orchestra conceived early in 1915. During the ensuing two years, the one movement grew to three and the little concertino became a full-fledged concerto that takes flight from the meditative song that introduces its first movement. He completed the scoring of the concerto during the summer of 1917, a summer spent in the country, where, between bouts of orchestrating, he was composing in his head the *Classical* Symphony. When the planned performance in

St. Petersburg that fall failed to take place owing to the political upheavals of the time, Prokofiev decided to leave Russia for America.

It was nearly six years before the score finally came to performance. During that time Prokofiev found himself disillusioned with American response to his music. He wrote his opera *Love for Three Oranges* for Chicago, and other works were performed there, but on the whole he found "less understanding than support" there, while in New York "there was no understanding but neither was there any support." So he settled first in Germany and then in Paris, where, in October 1923, Serge Koussevitzky gave the first performance of the violin concerto. Several violinists were approached as possible soloists; Bronislaw Hubermann flatly refused to learn "that music," as did several other violinists. Finally Koussevitzky gave the solo to his concertmaster, who, in the composer's view, "did quite well with it." Despite the delay before its first performance, the concerto quickly entered the repertory, especially after it was taken up enthusiastically by Joseph Szigeti, who played it the following year at a festival of modern music in Prague. Szigeti's love for the work no doubt had a great deal to do with its steadily spreading fame. But before long the concerto was so firmly established that it no longer required the services of one or two devoted exponents of new music; it had simply become part of the repertory.

Critics of Prokofiev have tended to fall into one of two schools, depending on political orientation. Soviet writers denigrate Prokofiev's early work, when he was overtly a modernist, in comparison with the more generally accessible scores that he composed after his definitive return to Russia in the thirties; they claim that the later works show the beneficial effects of "socialist realism" on his style. Western critics, on the other hand, have tended to hail the earlier works as more significant and imaginative, while deploring what they regard as the oversimplified prettiness of his later scores. As is often the case, these views tend to straitjacket discussion of Prokofiev's music to no



Sergei Prokofiev

good purpose. His work reveals a love of the lyrical and of the grotesque at all periods, though one or the other may predominate in any given score.

The three movements of the First Violin Concerto project an unusual outline in that the outer movements are generally more lyrical in character, while the middle movement is an energetic scherzo. But since the entire work grew from the "meditative" theme that opens the whole, it is not surprising to find that quality dominating—or rather, it is surprising only in comparison with such contemporaneous scores as that of *The Gambler*. Prokofiev features the soloist almost throughout as the leader of various small instrumental ensembles of varying color, always foremost in our attention; he calls for a wide range of expressive effects from the simplest *cantabile* line to pizzicato chords, a *ponticello* passage (bowing near the bridge of the instrument) in the second movement, sudden shifts from bowed to plucked notes, and floating, high harmonics. But however extreme in its technical difficulties the solo part may have seemed sixty years ago, it has now become part of the mainstream of the violinistic tradition. That means that listeners concern themselves not with the sheer feat of the performance accomplished, but rather with the singular colorful beauties of Prokofiev's score.

—S.L.

Pyotr Ilyich Tchaikovsky
Symphony No. 4 in F minor, Opus 36

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He began the Symphony No. 4 in May 1877 and completed the score on 19 January 1878. Nicolai Rubinstein conducted the first performance in Moscow on 4 March that year. Walter Damrosch gave the first American performance on 1 February 1890 with the New York Symphony Society. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings.

Less than two years separate Tchaikovsky's Third and Fourth symphonies, while an entire decade elapsed before he returned to the symphony with his fifth contribution to the genre. But as far as stylistic development is concerned, the gulf comes between the Third and Fourth, not between the Fourth and Fifth. This is clear even from the performance histories of the Tchaikovsky symphonies—the first three are only rarely heard, whereas the last three have long been among the most popular works in the repertory. The winter of 1876-77, which came between the composition of the two symphonies, turned out to be the most crucial period in the composer's life—so much so that he even attempted suicide. The story hinges around two women who played central roles in Tchaikovsky's life, one for good, one for ill.

Nadezhda Filaretovna Frolovskaya von Meck, at forty-five the recently widowed mother of eleven children, was passionately devoted to music, especially the music of Tchaikovsky, with which she had become acquainted three or four years earlier. She was left a wealthy woman by her husband, and after his death she turned to music as a bulwark against the world. She took into her household a young violinist named Josef Kotek, who had been in Tchaikovsky's composition class, and she pumped him for hours with questions about her favorite composer. Among other things, she learned that he was continually hard-pressed for money, so in December 1876 she sent the astonished composer a modest commission, the beginning of fourteen years

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of an extraordinary relationship, one in which they never met and never even saw each other (except once at a distance by accident)! During this time Mme. von Meck provided the composer with a handsome subsidy through letters and messengers, and he responded gratefully with dedications. The long-distance relationship, which produced over 700 letters, some of great length and intimacy, turned out to be the most intense emotional relationship that either of them ever experienced.

Tchaikovsky, for his part, may have been surprised by her stipulation that they were not to meet, but he was surely not unhappy about it. He knew that if they remained physically separated, she could never make on him demands that he might not be willing or able to meet. At this time Tchaikovsky was wrestling with the personal torment of his homosexuality, something that caused him continuous anguish through fear of discovery and concern that he might be open to blackmail. He opened up fully only to very few confidantes, mostly within his family circle, including his brother Modest and sister Alexandra. The last thing he needed at this time was a complicated relationship with a woman.

Unfortunately that is exactly what he got. In May 1877 he received a letter from a young pupil of his at the Conservatory, Antonina Ivanovna Milyukova, expressing her passionate and undying devotion to him. As luck would have it, the composer had just become obsessed with the idea of turning Pushkin's poem *Eugene Onegin* into an opera, and the details of the literary work seemed to be repeating themselves in real life. In the poem, the young Tatiana writes a passionately personal letter declaring her love to Onegin; his callous response to it triggers the ultimate tragedy. Tchaikovsky found the image of Tatiana a highly sympathetic one but had no desire to be cast in the role of the unfeeling Onegin, so he attempted to put Antonina off in the

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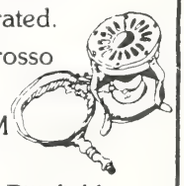
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most gentle way possible. She insisted with even more vehemence, threatening suicide. Tchaikovsky attempted to explain the true state of his emotional makeup in dark hints, but she refused to accept them, possibly convinced that she could "cure" him. In any case, she remained for years utterly positive that the composer nourished a hidden passion for her, despite a vast accumulation of evidence to the contrary (ultimately she was certified insane and institutionalized for the last twenty years of her life).

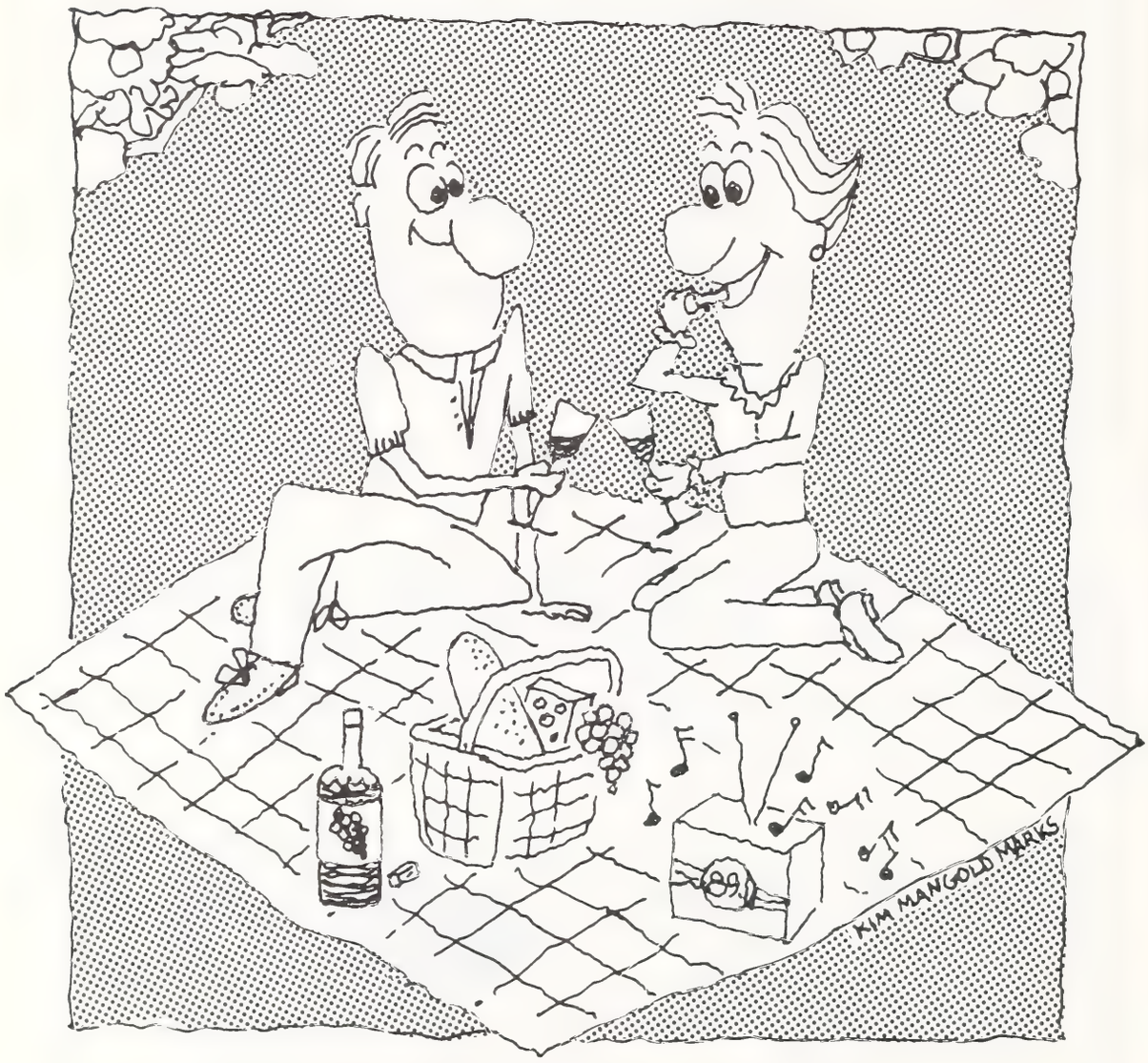
Tchaikovsky felt himself forced, almost against his will, into marriage. He feared the consequences to her if he refused her, and he rationalized by pointing out to himself that marriage would, at least, silence any whispers about himself. He could hardly have been more mistaken! It is unlikely that he fully convinced even himself, since he hid the news of his impending marriage from Modest and Alexandra until it was too late for them to do anything about it. During all this time Tchaikovsky was writing to Mme. von Meck but found himself unable to unburden his concerns even to her. Finally he and Antonina were married and set off for St. Petersburg and their honeymoon. Only then did Tchaikovsky recognize the folly of his actions. Two days later he wrote to his brother Anatol, "As the train started, I was at the point of screaming." His bride still did not recognize his anguish, and when they returned to Moscow with the marriage still unconsummated, the composer frantically implored Mme. von Meck to supply him with money for a temporary escape. She obliged, and on 7 August Tchaikovsky fled to the Caucasus. He traveled on to his sister's home in Kamenka, always a welcome place of calm and family support. By 23 August he had relaxed enough to begin orchestrating the Fourth Symphony, which had been fully sketched in the late spring.

Late in September he returned to Moscow, where he knew he would have to face his bride. Again it was impossible; within a day he felt like a caged animal, and on a night at the end of September or beginning of October he walked, fully dressed, into the icy waters of the River Moskva and stood there in an unbearable cold, hoping to catch a fatal case of pneumonia. The suicide attempt failed, and in desperation he had his brother send him a faked telegram from a conductor in St. Petersburg requesting his immediate presence. In this way he escaped from his wife but fell into a coma for two days as soon as he arrived. When he had recovered his strength sufficiently, he

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went on to Switzerland, then to Italy, to Vienna, and back to Italy, where he stayed through the winter.

In the meantime he found the calm and the leisure to finish the Fourth Symphony, which he dedicated to Mme. von Meck (and always referred to in his letters to her as "our symphony"). While he was still in Italy, on 4 March 1878, Nicolai Rubinstein conducted the premiere of the Fourth in Moscow. Tchaikovsky separated from his wife, though she flatly refused to grant him a divorce, even after entering into a common-law relationship with another man and bearing three illegitimate children, and he was reluctant to press the issue for fear of the ensuing publicity.

But during this period of the most extended and difficult emotional upheaval, Tchaikovsky composed what is arguably his finest symphony, a work of rich expressive force and a more effective architectural framework than he achieved in any other symphony. He revealed to his friend and pupil Taneyev that the real inspiration for the work was Beethoven's Fifth Symphony, and certainly Tchaikovsky's Fourth generates the same mood of fateful combat culminating in triumph. The composer allowed the symphony into the world without specific hints as to its deeper significance, but to Nadezhda von Meck he wrote an extended explanation of the secret program.

> The introduction contains the germ, the central idea . . . this is Fate, the inevitable force that thwarts our striving for happiness, that jealously watches to see that felicity and peace shall not be complete . . . that hangs over the head like the sword of Damocles and constantly, unswervingly poisons the soul. It is invincible . . . one must submit to it and take refuge in futile longings . . . Would it not be better to turn away from reality and immerse oneself in dreams? But no! They are only dreams, and Fate awakens us harshly (again the opening motive—proclaimed fiercely, though also solemnly, by the horns and bassoons). And thus all life is an incessant shifting between grim truth and fleeting visions of joy. There is no haven. We are buffeted by the waves until the sea swallows us. That, approximately, is the program of the first movement.
>
> The second movement expresses another phase of longing. This is the melancholy feeling that suffuses you toward evening when you are sitting alone, weary from work. You have taken a book, but it has fallen from your hands. A host of memories appears. And you are sad because so much is already past . . .
>
> No definite sensations are expressed in the third movement. It is a capricious arabesque—apparitions that flit through the imagination when one has begun to drink a little wine and is beginning to experience the first phase of intoxication. The soul is neither happy nor sad. You are not thinking of anything in particular . . .
>
> The finale. If you cannot discover reasons for happiness in yourself, look at others. Get out among the people. Look what a good time they have simply surrendering themselves to joy . . . You scarcely have had a chance to forget yourself when indefatigable Fate reappears to you. But those around you pay no attention. They do not even turn around, do not even look at you, do not notice that you are alone and sad . . . Take happiness from their joys. Life is bearable after all.
>
> I can tell you nothing more, dear friend . . . My description is naturally neither clear nor satisfactory. But that is the peculiarity of instrumental music—it cannot be analyzed.

Tchaikovsky often thought of a program or significance when writing orchestral music, but in his abstract pieces he preferred to let the music speak for itself; the program may be in the composer's mind during the creation of the work, but it need not bother the audience while listening. Certainly the strength of the Fourth projects Tchaikovsky's musical ideas even without the explanation sent to his "beloved friend," the one who really made the symphony possible.

—S.L.

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HONEGGER — *Pastorale d'été*

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15
- Allegro con brio
- Largo
- Rondo: Allegro scherzando

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INTERMISSION

FRANCK — Symphony in D minor
- Lento—Allegro non troppo
- Allegretto
- Allegro non troppo

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NOTES

Arthur Honegger
Pastorale d'été

Arthur Honegger was born to Swiss parents in Le Havre, France, on 10 March 1892 and died in Paris on 27 November 1955. He composed Pastorale d'été *in August 1920. The work was premiered by Vladimir Golschmann at the Salle Gaveau, Paris, on 17 February 1921. The composer himself led the first Boston Symphony performances of the work on 11 and 12 January 1929, when the program consisted entirely of his own music. The score calls for one each of flute, oboe, clarinet, bassoon, and horn, plus strings.*

Arthur Honegger is most often described as one of "The Six," that group of French composers who sparked Parisian musical life in the '20s by breaking away from the heaviness of Germanic romanticism and projecting a distinctly irreverent mood. But in Honegger's case, the designation as a member of the group really means little more than sharing a bond of friendship; he had little in common stylistically with Poulenc, Milhaud, and the others, and his work moved in decidedly different directions.

Pastorale d'été ("Summer pastorale") was composed in August 1920 during a vacation visit to Switzerland. The composer wrote a line from Rimbaud's *Illuminations* at the head of his score: "*J'ai embrassé l'aube d'été*" ("I have embraced the dawn of summer"). The work is dedicated to the composer Alexis Roland-Manuel. In the year of its first performance it was awarded the Prix Verley, an award granted by the French Academy but chosen by a jury made up of members of the audience.



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The work is delicately scored and simple in its layout, basically an ABA form with the A sections in E, opening with a broad melody for horn accompanied by rustlings in the strings. The other woodwinds and then first violins take over, eventually leading to the middle section, marked "Lively and gay." The clarinet introduces the new theme, which might be a dance measure, and the other winds pick it up one after another. The bassoon takes over the horn melody at the return to the A section, and the work ends in a gentle mood of faintly rustling tranquility.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 1 in C, Opus 15

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. What we know as the First Piano Concerto was sketched in 1795-96, completed in 1798 (three years after the work known as the Second Piano Concerto), and probably first performed by Beethoven that year. Beethoven himself wrote three different cadenzas for the first movement at a later date, presumably after 1804, judging by the range of keyboard required. The first American performance was given by the pianist Franz Werner with Frédéric Ritter and the Philharmonic Society at the Music Hall in Cincinnati on 19 March 1857. The concerto is scored for solo piano with an orchestra of one flute, two each of oboes, clarinets, bassoons, horns, and trumpets, timpani, and strings.

A composer who was also a virtuoso performer in the Classical era was much more likely to make a satisfactory income from concertos that he wrote for himself to play than from any other musical genre (unless perhaps he had the good fortune to be a successful opera composer). In the early part of his career Beethoven composed more concertos than symphonies and became well-known to the musical public as a superbly dramatic and expressive pianist. If he had not lost his hearing and thus been forced to forego playing in public, he might well have continued writing piano concertos all his life; there is an unfinished draft for much of the first movement of what would have been the Sixth Concerto, written after the completion of the *Emperor*, but Beethoven lost interest and dropped it.

Actually Beethoven had already written at least two piano concertos before writing "Number 1." The first was composed in 1784 while he was still in Bonn and was never published. About 1795 he composed the B-flat concerto in Vienna and played it fairly frequently. Probably because performances were a reasonable source of income, and perhaps also because he was not totally satisfied with the work—he revised it substantially before publication—Beethoven withheld the B-flat concerto from the publishers for a number of years. As a result it finally came out as his Second Concerto, Opus 19, although there is no doubt that it was composed some years before the so-called First Concerto, Opus 15.

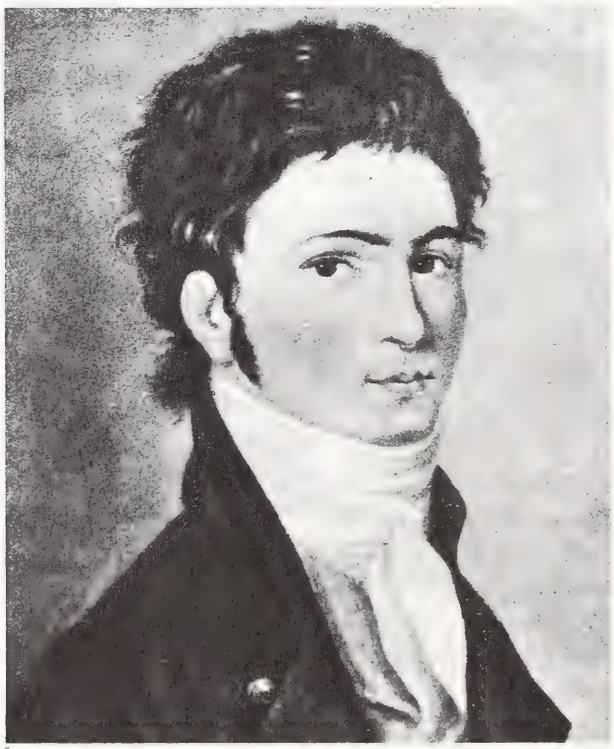
The First Concerto, in C major, also proved financially remunerative to Beethoven. He composed it about 1798 and played it in Prague that year. It marks a significant advance over its predecessor and was published almost immediately; perhaps it was the success of the C major concerto that induced Beethoven to rework the earlier B-flat concerto and make it publishable, although even after doing so he referred to it as an early work which "is not one of my best compositions." Beethoven felt—and critics have agreed with him—that he made significant progress between the B-flat

and the C major concertos, and he was concerned that the higher opus number attached to the earlier work would give the public an unfavorable impression of his music.

The Opus 15 concerto follows closely in the classical mold with an extended orchestral exposition that remains in the tonic key, though with surprising feints to foreign tonalities, the first of which is E-flat. The soloist enters and dominates the conversation, moving to the dominant for the first full statement of the lyrical second theme, which had been little more than hinted at in the orchestral statement. The development starts with a sudden upward sideslipping that leads to an extended passage in E-flat, an echo of the unexpected earlier appearance of that key. The concerto opened with an unusual quiet statement of the main theme; when the time comes for the recapitulation, the element of surprise is no longer relevant, so Beethoven hammers out the theme fortissimo in the full orchestra, after which the recapitulation deals mostly with the secondary material. Beethoven himself wrote no fewer than three cadenzas for the first movement, each more elaborate than the one that preceded it. All of them were written some years after the completion of the concerto; this is indicated by the fact that they were intended to be played on a piano of larger size than the one Beethoven had when he wrote the rest of the piece. (The piano was a developing instrument at the turn of the eighteenth to nineteenth century, and, in particular, keyboards were not yet standardized for the number of keys.)

The Largo is the longest slow movement of any Beethoven concerto, an extended lyrical song form with increasingly elaborate ornamentation. The rondo, built on a witty, bouncy tune that goes on just a bit longer than you think it will, is filled with all the standard rondo tricks: the suggestion of modulations to distant keys when the music is in fact just about to settle on the tonic for a restatement, offbeat sforzandos and syncopations, rushing scales and a breakneck pace. Though the movement is long in number of measures, the music doesn't lose its smile for an instant.

—S.L.



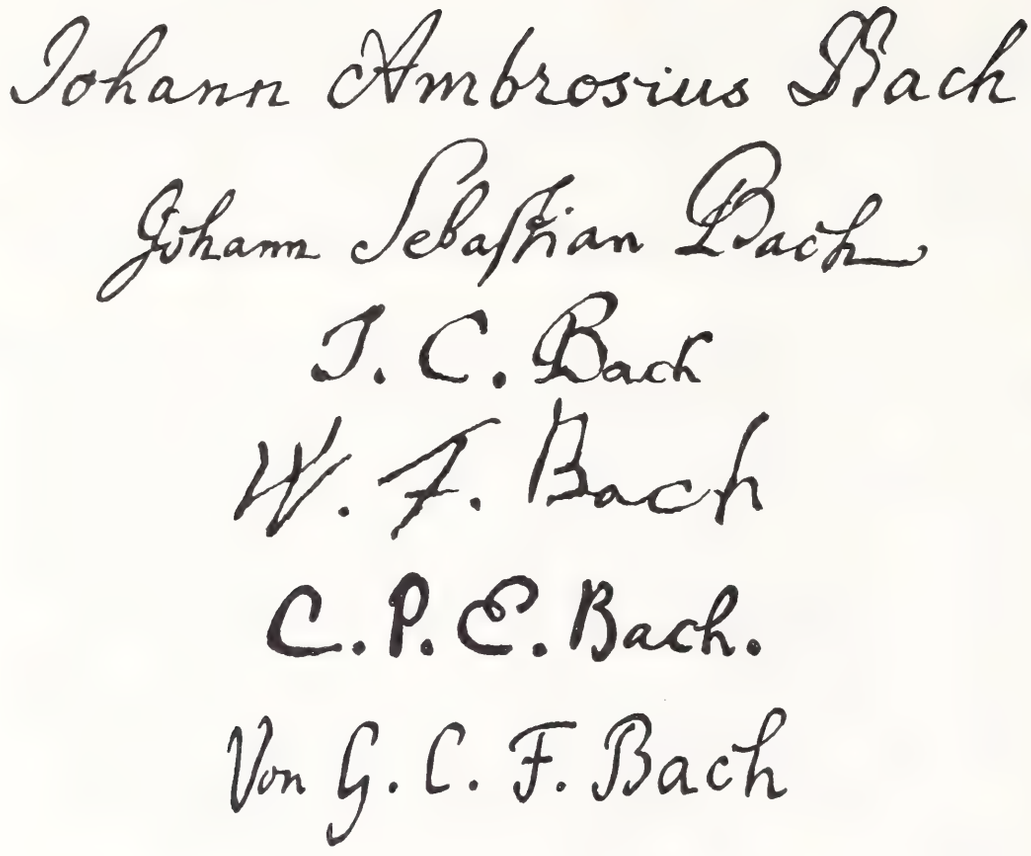
The young Beethoven

César Franck
Symphony in D minor

César Franck was born in Liège, Belgium, on 10 December 1822 and died in Paris on 8 November 1890. He composed his only symphony in the years 1887 and 1888, completing it on 22 August in the latter year. The score is dedicated to Henri Duparc. The work was premiered by the Société des Concerts du Conservatoire under the direction of Jules Garcin on 17 February 1889. The Boston Symphony Orchestra gave the American premiere on 14 and 15 April 1899 under the direction of Wilhelm Gericke, who also included the work on his farewell concert with the BSO in April 1906. The score calls for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones and tuba, timpani, harp, and strings.

César Franck's Symphony in D minor is a notable example of "thematic transformation," a musical device so characteristic of the Romantic era that it is worth tracing briefly the line of descent of this fundamental technique. Of course the idea of "transforming" a theme into a new guise was hardly original in 1800. It had been an important aspect of the principle of variation for centuries. Two hundred years earlier, for example, composers often wrote a pair of dances in which a tune would be heard first in a fairly slow, stately dance in duple meter, then transformed into a faster dance in triple meter. By the beginning of the nineteenth century composers became less concerned with a kind of formal variation process and more interested in what we might call a psychological transformation of themes. This they achieved by changing any and all aspects of the original—rhythm, dynamics, melodic detail, or orchestration—to produce transformed themes with a new character and a personality all their own. The finale of Beethoven's Ninth Symphony (a work well-known to Liszt, who transcribed it for solo piano) contains a familiar example when the hymnlike "Ode to Joy" theme in 4/4 time is metamorphosed into a lively 6/8 march. Another example, one that exercised a strong influence on Liszt, was Schubert's *Wanderer* Fantasy, a score in which four separate movements are unified, in part, by the presence of a recurring thematic idea, transformed in each case to fit the character and meter of the movement. Liszt himself arranged this virtuosic work for piano solo into a kind of concerto, for piano and orchestra. He would hardly have composed either his First Piano Concerto or his Sonata in B minor as they stand without Schubert's model. The same techniques are fundamental to *Les Préludes* and the Second Concerto, too, though the formal shape of the whole is less centrally involved.

Passing for the moment beyond Liszt's influential works of the 1850s, we find that the whole *Leitmotiv* structure of Wagner's mature music dramas is predicated on the transformation of (usually) simple motives and short themes in a web of orchestral counterpoint reflecting the changing elements of the drama—psychological transformations of remarkable power. Wagner's large-scale works, in which he slowed down the whole process of musical harmonic development to fill out his enormous time spans, proved influential as well. It was a procedure quite different from the sonata forms of the Classical era (the basic models for most earlier symphonies); these sometimes moved in broad and spacious steps, but at other times they would proceed with breathtaking quickness and brevity. The balance between these differently paced sections was, in fact, an essential part of the style. César Franck's symphony, though, comes late in the nineteenth century, from a composer who has learned a great deal about thematic transformation from Liszt and Wagner and almost everything about the pacing of a large-scale work from Wagner. Thus, even though it is called a "sym-



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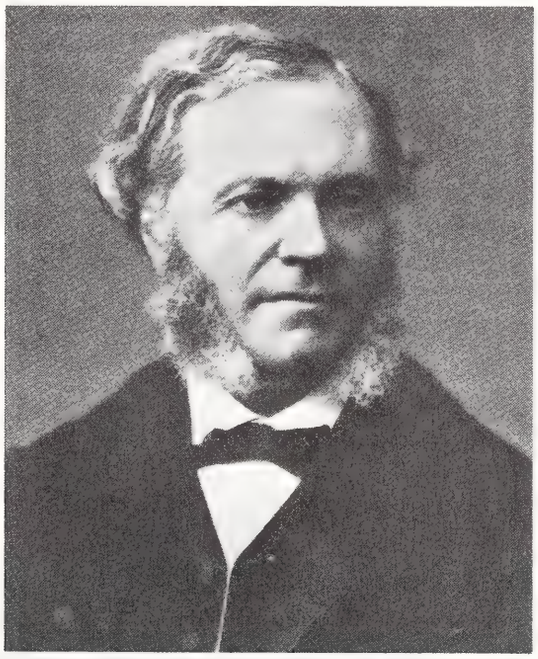
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phony," and even though it consists of discrete movements like older, classical works of that name, it suggests a tone poem on the grand scale, similar in character to the symphonic poems of Liszt and the music dramas of Wagner, while still making obeisance to the classical tradition.

Franck spent most of his long life as a distinguished teacher of a group of unusually devoted (indeed, almost idolatrous) pupils and as one of the leading organists of France, the years-long incumbent at the organ bench of Ste. Clotilde. He was also constantly involved in composition, though the works by which we remember him date, almost without exception, from the last ten or twelve years of his life. These include the piano quintet in F minor (1878-79), the symphonic poems *Le Chasseur maudit* (1882) and *Les Djinns* (1884), the *Variations symphoniques* for piano and orchestra (1885), the violin sonata (1886), the Prelude, Aria, and Finale for piano (1886-87), the D minor Symphony (1886-88), the string quartet (1889), and the three chorales for organ (1890). Of the rest of his music, little is performed much these days—especially not the grandiose Biblical oratorios in which he put so much stock and which played a large part in earning him the nickname of "*pater seraphicus*": *Ruth* (1843-46, revised 1871), *Rédemption* (1874 in its final version), *Les Béatitudes* (1869-79), and *Rébecca* (1880-81).

The most immediate difference between Franck's symphony and those of most German composers is in its three-movement layout (this is a pattern that many later French composers were to adopt). The first movement, though, is in the expected sonata form. The last is a true finale; it summarizes and reinterprets themes from the earlier movements and provides a gratifying D major conclusion after the harmonic shadows of the D minor first movement. The middle movement successfully combines elements of the slow movement and the scherzo of a traditional symphony.

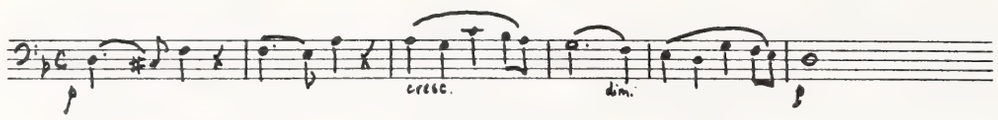
Franck's musical language is derived from the techniques that he employed, almost by reflex, during his years in the organ loft. A brilliant organist like Franck would be a talented improviser, able to modulate widely and quickly from one key to another as the requirements of the music in a church service might demand. This flexibility and range of harmonic activity is sometimes apparent in the symphony, and even more so



César Franck

is the composer's interest in stating a small thematic figure, often of little intrinsic interest, often circling around a note obsessively, and developing it in contrapuntal elaboration.

The opening of Franck's symphony has been criticized by some who recognize a similarity between his first thematic figure



and the themes of famous earlier works, such as Liszt's *Les Préludes*, Wagner's *Die Walküre*, or even Beethoven's last string quartet. But the "originality" of a three-note motive is not the issue; what the composer does with that motive is. The slow introduction begins with the theme quoted above and quickly moves on to this melody in the violins.



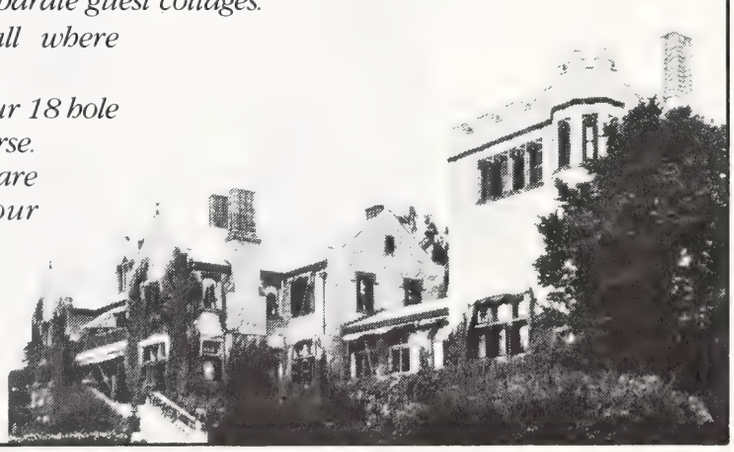
The bracketed figure already foreshadows the main theme of the last movement. The Allegro non troppo begins with the same two measures as the introduction, but at a faster tempo, then continues with new gestures, including a dramatic, sharply dotted downward scale passage. All of this (slow introduction and fast section) repeats in the key of F minor, moving then to a tranquil F major for the songful secondary theme in

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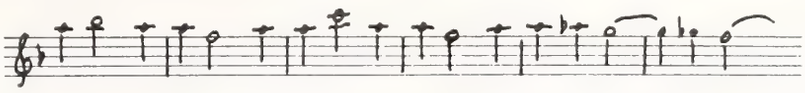
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the strings. This grows to the climactic appearance of a new idea, which circles around the pitch A with a syncopated rhythm; it will play an important role later:



Franck's development of these ideas—mostly in contrapuntal elaboration—is masterly, with a majestic statement of the second example above (played in the Allegro tempo, but written in longer notes, so that it still suggests the breadth of the introduction). The theme descends to the bass, and gradually the opening three-note motive begins its intimations of a return. Franck strengthens the effect of the opening theme at the recapitulation by presenting it canonically—the trumpets forcefully echoing the lower strings and trombones a half-measure later.

The second movement, after sixteen bars of accompaniment, begins in B-flat minor with a famous solo for the English horn; the full statement of this melody is followed by a Trio in the major key featuring a serene melody in the first violin over flowing sixteenths. After a modulation to G minor the strings begin a "new" figure in triplets, but this in fact is nothing more than a variation on the opening melody without the tune itself. As it dies away the clarinets introduce a second Trio, with a flowing melody in dotted rhythms. This ends with a pleasant surprise: the English horn and bass clarinet reiterate the opening melody in G minor in counterpoint to the "new" triplet figure heard earlier. Finally Franck stirs all his diverse thematic ideas together in a short coda that ranges through several very distant keys before landing finally at home.

The opening bars of the finale provide a link between the B-flat of the middle movement and the newly established D major in which the symphony will conclude. The cellos and bassoons sing a melody with a pleasing touch of syncopation; its opening three notes are the major-mode reflection of the little figure heard in the minor at the outset of the symphony (indicated in the second example above). A second, chorale-like theme in the brass instruments appears in the bright key of B major. Franck soon moves into the development, but here he has surprises in store: he starts to bring back themes from the earlier movements—not, as Beethoven did in his Ninth Symphony, to reject them, but rather to make them part of his joyous peroration. We hear first the main theme of the second movement (again presented on the English horn), followed by a new statement of the syncopated theme from the last movement, now heard in canonic imitation between lower string and clarinets. The recapitulation proceeds from the main theme of the last movement to a forceful restatement of the English horn melody, now presented brilliantly in the full orchestra. The coda is a masterful summation of the major themes from the first movement culminating in a glorious last statement of the finale's theme in the most brilliant orchestral garb of a sunny D major.

—S.L.

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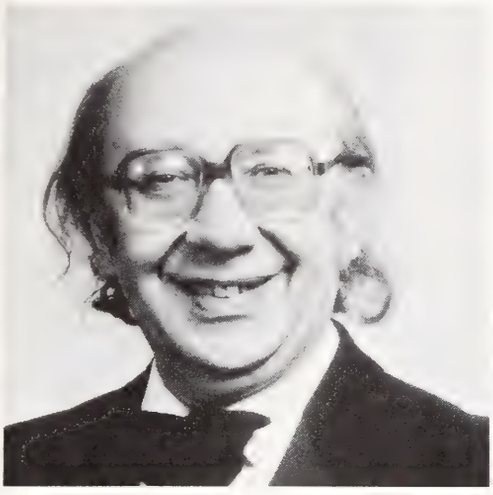
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Gennady Rozhdestvensky



Gennady Rozhdestvensky comes from a celebrated Russian musical family: his father was the conductor Nikolai Anosov, and his mother was the singer Natalya Rozhdestvenskaya. The young Gennady Rozhdestvensky first drew attention at the Moscow Conservatory, where he studied conducting under his father and piano under Lev Orbin. Also a fine pianist, he frequently appears as a chamber music partner of his wife, pianist Viktoria Postnikova. While still a student, Mr. Rozhdestvensky was invited to make his Bolshoi Theatre debut conducting Tchaikovsky's *Nutcracker* and was appointed conductor at the Bolshoi even before graduation. From 1964 to 1970 he was the theatre's principal conductor. Until 1974 he was concurrently artistic director and chief conductor of the Moscow Radio Orchestra, as well as a guest conductor with many prestigious orchestras throughout the world. He was appointed artistic director of the Stockholm Philharmonic in 1974, chief conductor of the BBC Symphony Orchestra in 1978, and chief conductor of the Vienna Symphony in 1981.

Mr. Rozhdestvensky's busy international career has not kept him from engaging in an active and unusually versatile career at home in the Soviet Union. Since 1974 he has been chief conductor of the Moscow Chamber Music Theatre, where he has presided over dozens of productions of rarely performed classics and contemporary works. In 1982 he achieved a lifelong ambition of having an orchestra created exclusively for him—the Great Symphony Orchestra of the Ministry of Culture, which has embarked upon a comprehensive recording project covering all major symphonic works of the Russian repertoire, including the symphonies of Shostakovich and Prokofiev, whose Second, Third, and Fourth symphonies had their premieres under his baton. Another major cycle will include all the known versions of the Bruckner symphonies, totaling eighteen different orchestral scores. Mr. Rozhdestvensky's repertoire is vast, including more than 1,500 works in every conceivable genre, more than 450 of which he has recorded; his rapidly growing discography now exceeds 250 records. In addition, he is a tireless champion of new music, notably that of Alfred Schnittke and others of the younger generation of Soviet composers.

Gennady Rozhdestvensky is an honorary member of the Swedish Royal Academy (1975), a Lenin Prize laureate

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(1970), the holder of a special diploma from the Charles Cros Academy in Paris (1969), and the winner of the Grand Prix of the Chant du Monde company. He made his first Boston Symphony appearances with two programs at Symphony Hall in 1978 and then at Tanglewood with two programs in 1979. Though illness kept him from leading two scheduled BSO concerts at Tanglewood last summer, he was heard here conducting the Tanglewood Music Center Orchestra last August.



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Frank Peter Zimmermann



Born in Duisburg, West Germany, in 1965, Frank Peter Zimmermann made his American debut in October 1984 performing Prokofiev's Violin Concerto No. 1 with Lorin Maazel and the Pittsburgh Symphony. As a result of his success on that occasion, he was re-engaged to appear with the Pittsburgh Symphony in March 1986, an engagement which included his New York debut at Avery Fisher Hall soon after his twenty-first birthday. During the 1985-86 season he also made debuts with the Cincinnati Symphony, the Detroit Symphony, and the Toronto Symphony. The 1986-87 season brought his debut appearance with the Cleveland Orchestra and performances on a ten-city tour of the United States, including Miami, Atlanta, Boston, Philadelphia, and in New York at Avery Fisher Hall, with Lorin Maazel and the Chamber Orchestra of Europe. He also toured Europe as soloist with the Vienna Philharmonic and the Orchestre National de France.

Mr. Zimmermann has performed with the Vienna Philharmonic, the Royal Philharmonic, the Radio Symphony Orchestra of Berlin, the Orchestre de Paris, the Zurich Tonhalle, the Vienna Symphony, and the Munich State Opera Orchestra, with such conductors as Lorin Maazel, Daniel Barenboim, and Eugen Jochum. He has appeared at the Lucerne Music Festival, the Berlin Festi-

val, the Mozart Festival in Salzburg, and the 1984 Munich Summer Festival. He has toured Japan with the Symphony Orchestra of the Westdeutsche Rundfunk conducted by Hiroshi Wakasugi, and he has appeared in fourteen major German cities as soloist with the Bamberg Symphony under the direction of Gerd Albrecht. He has performed chamber music throughout Europe and made his debut in the Soviet Union, in Moscow and Leningrad, in 1984. He has also toured to Berlin, Cologne, and Düsseldorf with the Munich Philharmonic. An exclusive EMI recording artist, Mr. Zimmermann has recorded the complete Mozart concertos and the Mendelssohn concerto; he is also the youngest German violinist ever to record the complete Paganini Caprices.

Frank Peter Zimmermann began studying the violin when he was five; in his first concert with the Duisburg Symphonic Orchestra, he performed the Mozart G major concerto. In 1976 he entered the Folkwang Music Academy in Essen, where he won first prize in the National Young Musician Competition while studying with Valerie Gradow. He studied with Saschko Gavriloff at the National Academy of the Arts in Berlin, and since 1980 he has studied with Herman Krebbers in Amsterdam. He plays a Stradivarius violin built in 1684.
Mr. Zimmermann is making his first Boston Symphony appearance at this concert.

Hiroshi Wakasugi



Hiroshi Wakasugi, chief conductor and music director of the Tonhalle Orchestra in Zurich and principal guest conductor of the Dresden State Opera and Dresden Staatskapelle, is one of the prominent conductors in his homeland Japan. He founded the Yomiuri Nippon Symphony Orchestra, of which he is principal conductor, in 1965, and under his direction it has become one of Japan's leading orchestras. He is also chief conductor of the Tokyo Metropolitan Orchestra.
Mr. Wakasugi's extensive guest engagements in Europe have included the Berlin Philharmonic, Berlin Radio Symphony, Vienna Symphony, Hamburg Symphony, Stuttgart Symphony, Sudwestfunk Orchestra of Baden-Baden, NDR Hannover, NDR Hamburg, Bayerischer Rundfunk, Munich Philharmonic, Frankfurt Museum Society Orchestra, Stockholm Philharmonic, Danish Radio Orchestra, Zurich Chamber Orchestra, Zurich Tonhalle, BRT Philharmonic of Brussels, and the Helsinki Radio Orchestra. He has been chief conductor of the Cologne Radio Orchestra, with which he has toured extensively, performing throughout Europe as well as in Japan and Hong Kong. Mr. Wakasugi made his American debut with the Boston Symphony Orchestra at Tanglewood in 1981 and was immediately reengaged for the 1982 Tanglewood season. He has also con-

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ducted the Pittsburgh Symphony, the Montreal Symphony, and the Detroit Symphony.

Born in 1935 in Tokyo, Hiroshi Wakasugi studied with Hideo Saito and Nobori Kaneko. After establishing the Yomiuri Nippon Symphony Orchestra he was awarded the Artistic Prize of the Japanese Cultural Ministry in 1967. Since 1975 he has been resident conductor of the Kyoto Symphony. Mr. Wakasugi's importance to music in Japan is demonstrated by the number of works which he has led in Japanese premieres, including Debussy's *Martyrdom of St. Sebastian*, Schoenberg's *Gurrelieder* and *Pelleas und Melisande*, Wagner's *Parsifal*, *Flying Dutchman*, and *Rheingold*, Strauss's *Ariadne auf Naxos*, Penderecki's *St. Luke* Passion, Berlioz's *Les Troyens*, and Boulez's *Le Marteau sans maître*. As founder and musical director of the Tokyo Chamber Opera Theatre, he has conducted Japanese premieres of works including Monteverdi's *Coronation of Poppea*, Henze's *Landarzt*, and Britten's *Curlew River*. Mr. Wakasugi conducts regularly with the Munich Philharmonic and the Bavarian Radio Symphony Orchestra. During the 1987-88 season he will tour Europe with the Tokyo Metropolitan Orchestra and lead a new production of Strauss's *Die Frau ohne Schatten* with the Dresden State Opera.



Alfred Brendel



In recent seasons Alfred Brendel has performed all five Beethoven piano concertos at Carnegie Hall and elsewhere in the United States, he has given recitals of the complete Beethoven piano sonatas at Carnegie Hall in seven performances and in eleven European cities, and he has been praised for his artistry in a virtually unprecedented editorial in the *Times* of London. This summer he is heard in a number of recitals and in orchestral performances with the San Francisco Symphony, at the Hollywood Bowl with the Los Angeles Philharmonic, at Tanglewood with the Boston Symphony, and at the Ravinia Festival. Last summer he performed with the Chicago Symphony at Ravinia, with the Cincinnati Symphony at the Riverbend Festival, and at Tanglewood. His annual North American tour was highlighted last season by recitals in Toronto, New York, Washington, D.C., Chicago, and at Princeton University. He also appeared with the New York Philharmonic and the St. Louis Symphony, and his wide repertoire was reflected in recital programs of Beethoven, Haydn, Schumann, and Liszt, and in orchestral works of Brahms, Mozart, and Schoenberg.

Born in Austria, Alfred Brendel began piano lessons at age six and in his teens had serious interests and aptitudes in several areas of the arts, including painting and composition. His teachers included Edwin Fischer, Paul Baumgartner, and Edward Steuermann. A prize in the Busoni Competition was a deciding factor in favor of the piano and gave impetus to his performing career. Mr. Brendel's many interests include literature, language, architecture, and films. His book of essays, "Musical Thoughts and Afterthoughts," enjoys much success on both sides of the Atlantic.

Among the world's most recorded pianists, Mr. Brendel was the first to record the complete piano works of Beethoven; for his six-volume, thirty-six-side performance he was awarded France's Grand Prix du Disque. Now recording exclusively for Philips, he has, in the last few years, recorded the late piano works of Liszt and Schubert, the piano concertos of Mozart and Brahms, works of Bach, Haydn, and Schumann, and a 1983 award-winning set of the Beethoven piano concertos with the Chicago Symphony under James Levine. Among his most recent releases are Schumann's *Liederkreis* and *Dichterliebe* and Schubert's *Winterreise* with Dietrich Fischer-Dieskau, a collection of eleven Haydn piano sonatas, and compact disc reissues of six Mozart piano concertos and the Brahms Piano Concerto No. 2. Other releases include recordings of Beethoven's *Eroica* Variations, Mozart, Haydn piano sonatas, and an album of Liszt, Berg, and Busoni, the royalties from which are donated to Amnesty International. Mr. Brendel made his first Boston Symphony appearance in February 1979 and performed most recently with the orchestra at Tanglewood last summer.

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Smetana is the *other* great composer who wrote much of his work while deaf. The loss of hearing had been signaled by a whistling in his ears and a sustained high E that wouldn't go away; when it started he was working on the first of the six orchestral tone poems that make up his vast nationalistic canvas *Ma Vlast* ("My Homeland"). That symphonic cycle, three of his eight operas and the final version of a fourth, and both his string quartets all came after the catastrophic loss of hearing, at the age of fifty, which forced him to retire from conducting at the Provisional Theater in Prague. This loss of position, combined with late payments for the performances of some of his earlier operas, forced him to give up his flat in Prague and move in with his married daughter Jabkenice. Here, in understandable despair, he turned to chamber music for the first time since the tragic death of his little daughter, twenty years earlier, had wrung from him the great piano trio in G minor.

Now he turned to the intimate medium of the string quartet for a remarkable work, a thoroughly programmatic composition that offered, he said, "a remembrance of my life and the catastrophe of complete deafness." He began the work in October 1876, completing two movements by the end of the month and the remainder by the end of the year. It is an intensely human document, yet it also fulfills most normal expectations of a four-movement string quartet. In April 1878, in a letter to a friend, Smetana himself outlined the meaning of the music: "The first movement depicts my youthful leanings towards art, the Romantic atmosphere, the inexpressible yearning for something I could neither express nor define, and also a kind of warning of my future misfortune." The "warning" took the form of a sustained high E, played in harmonics, by the violin. "It is the fateful ringing in my ears of the high-pitched tones



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which, in 1874, announced the beginning of my deafness. I permitted myself this little joke because it was so disastrous to me." The viola begins with a passionately intense solo representing Fate, while the secondary theme is the composer's suggestion of his romantic yearnings.

The second movement is a scherzo in polka style; according to Smetana "it brings to mind the joyful days of youth when I composed dance tunes and was known everywhere as a passionate lover of dancing." Not coincidentally, it emphasizes nationalistic melodic and rhythmic ideas. The third movement is songfully romantic; in Smetana's words, it "reminds me of the happiness of my first love, the girl who later became my first wife." The scurrying of the finale's beginning recalls Smetana's successes in comic opera—especially with *The Bartered Bride*, for we are reminded here of the gabby matchmaker Kecal—until the musical progress is interrupted with dramatic suddenness by the harmonics on a high E, the shattering onset of the composer's deafness. Fate has overwhelmed him, and the remainder of the work is subdued, recollections of earlier themes now turned into plaintive recitations below that piercing high E. Smetana referred to this as "a feeling of painful regret," yet in the very process of conceiving the music, he managed to sublimate the pain to produce a string quartet of expressive power and high originality.

No frequenter of Tanglewood needs to be reminded of **Gunther Schuller**'s twenty years of service to the Tanglewood Music Center. But it is worth recalling the extraordinary range of activities to which Schuller has tirelessly and generously devoted himself in his sixty-plus years. He achieved early acclaim as a horn player, being appointed principal horn player with the Cincinnati Symphony Orchestra at the age of eighteen; within the year he appeared as soloist in the premiere of his first horn concerto. At twenty he joined the Metropolitan Opera Orchestra. He has been a prolific teacher, a visionary president of the New England Conservatory, author of the finest study of jazz ever written, music and record publisher (emphasizing worthy composers and artists overlooked by larger corporations), and an eloquent spokesman for the highest ideals of musical life. The composer has provided the following commentary on his latest string quartet, written in 1986.

> My Third String Quartet—the other two date from 1957 and 1965—was commissioned by the Syracuse Friends of Chamber Music, a society founded (and headed for many years) by the great violinist and teacher, Louis Krasner. The work is "lov-

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ingly dedicated to Louis and Adrienne Krasner," with whom I have been associated for many years, originally through mutual friendship with Dimitri Mitropoulos, and later, in my capacity as President of the New England Conservatory and Artistic Director of Tanglewood, by bringing Krasner to the faculties of those two schools upon his retirement from Syracuse University. I first encountered Krasner's name as a seventeen-year-old, when his pioneering recording of the Alban Berg Violin Concerto appeared. I was so taken by the concerto and Krasner's playing of it that, since a score of the work was not available during the war years (World War II), I set about copying the last six minutes of the work from the record!

My Third Quartet is in three movements, the first of which is marked *Maestoso*, with great intensity. The massive opening chords, set mostly in octaves and major sevenths, alternate throughout the movement with mercurial, fleet-fingered passages and occasional reposeful lyrical cadences. It is a movement in which the element of dramatic contrast plays as important a role as the thematic material itself.

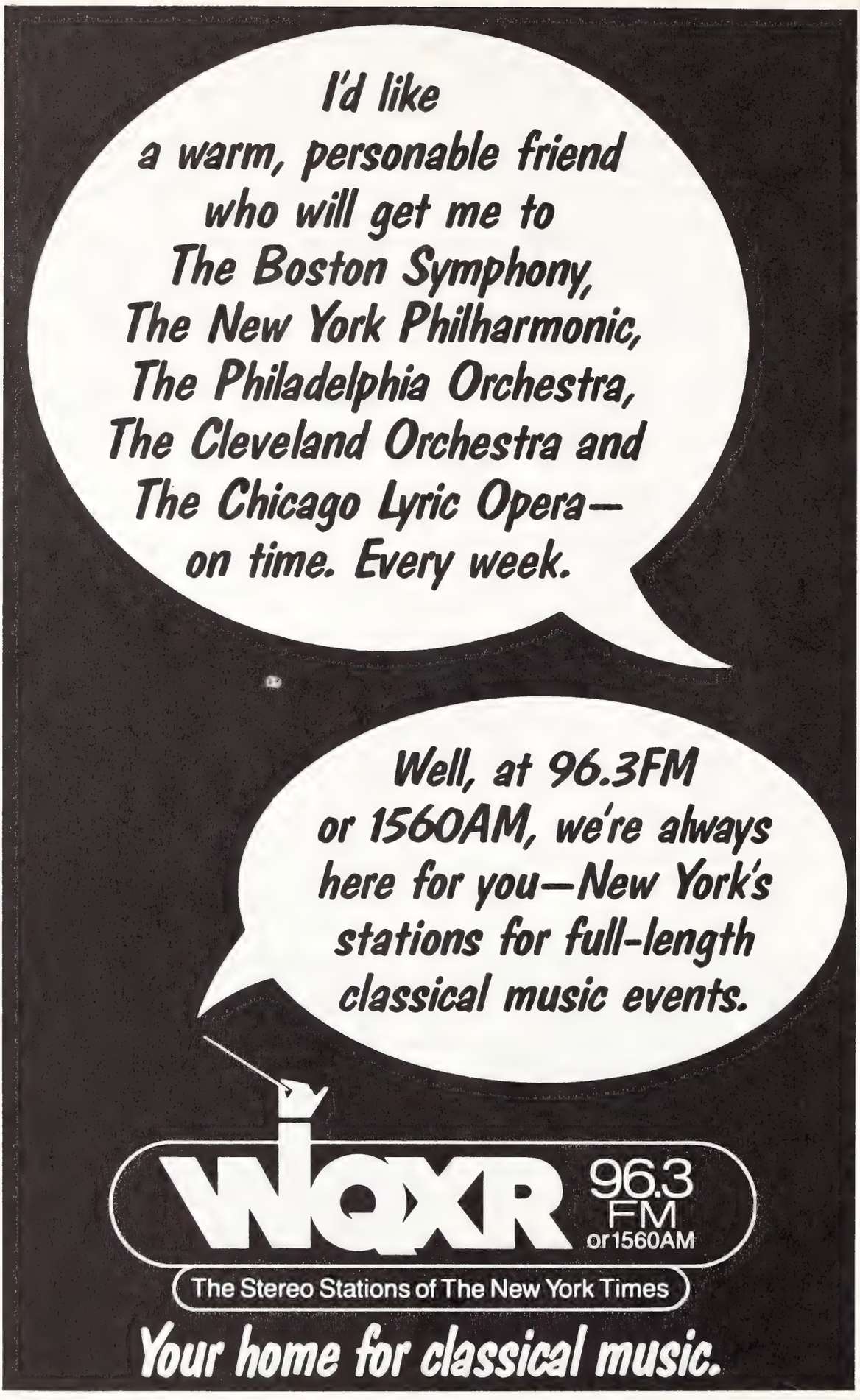
Movement II, marked Adagio, is a *canzona*, an aria for first violin, accompanied quietly by the other three instruments. It is in three stanzas, the latter two of which are in essence increasingly ornamented variations of the first. A tranquil coda ends the movement on a quiet consonant note.

The third movement is an Allegro vivace in a rondo form. *Furioso* scale passages and complex runs alternate in the intermediate episodes with extensive solo passages for the viola and second violin, usually the more neglected "soloists" of the string quartet. The movement also incorporates a quotation of a rare Beethoven manuscript, owned by Louis Krasner. The thirteen-bar fragment in G minor was evidently written by Beethoven on the spur of the moment for an English autograph-seeking lady admirer. The suggestion to use the Beethoven quotation actually came from Mr. Krasner. Little did I anticipate the amazing coincidence—that the first three notes of Beethoven's melody would be identical to the initial three notes of the tone-row on which the entire composition is based. Even more amazing is the fact that the first seven pitches of Beethoven's theme—E-flat, D, A, C, B-flat, G, F-sharp—correspond exactly to the first seven pitches of my row in a particular transposition, a relationship which is exploited in a variety of ways both harmonically and melodically.

It occurred to me afterwards that the situation is not dissimilar to the one encountered by Alban Berg in 1935, when he discovered in the writing of his Violin Concerto that the first four notes of the Bach chorale, "*Es ist genug*," which he was quoting, were identical to the *last* four notes of the concerto's twelve-tone row.

Highly virtuosic (mostly unison) passages in a subtle allusion to the coda of Schubert's *Death and the Maiden* Quartet, a favorite of both Mr. Krasner and the Emerson String Quartet (the premiere-giving ensemble), bring the work to a climactic finish.

A Viennese composer writing a quartet in C major with a slow introduction featuring mystifying and dissonant suspended harmonies cannot fail to call up the ghost of Mozart; and **Beethoven**'s Opus 59, No. 3, does indeed recall the *Dissonant* Quartet of the earlier master, at least in its opening measures, which play musical puns with Beethoven's favorite chord of ambiguity, the diminished-seventh. The Allegro vivace gets underway with a two-note rhythmic figure consisting of pickup and downbeat rising stepwise, a figure that becomes nearly ubiquitous in the movement to follow. The chords that support this figure punctuate interjections by the first violin taking off in solo flight. (The concerto-like flashiness of some of the soloistic writing calls to mind the fact that Beethoven was heavily involved in the composition of concertos immediately before and after the Opus 59 quartets: the Third through Fifth piano concertos, that for violin, and the Triple Concerto all appeared within a year or two on either side.)


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The slow movement, in A minor, though not too slow (Beethoven modifies the marking Andante con moto with the additional specification "quasi Allegretto"), is filled with soulful "Russian" qualities, perhaps to make up for Beethoven's failure to include a Russian folk song in this score, as he had done with the other two works in the Opus 59 set dedicated to the Russian nobleman Razumovsky. In any case, the hints of modal themes and scales in this extended movement may very well have been his idea of what Russian folk music sounded like. By way of contrast, the movement that follows is unexpectedly a minuet, squarely phrased, a decidedly old-fashioned genre employed here as a buffer between the sombre, heavily minor-key weight of the slow movement and the vigorous energy of the finale.

The last movement is one of Beethoven's most vigorously pushy, even hectoring quartet movements, built on a racing, somewhat repetitious fugato designed to return at the recapitulation enriched by the addition of a new counterpoint. The emphatic buildup to climaxes (sometimes rudely undercut, other times allowed to grow to completion) obviously recalls the triumphant C major conclusion of another work of those years—the Fifth Symphony. Here, as elsewhere in his quartet output, Beethoven strains the rhetorical possibilities of the medium to the limit to close in a burst of glory.

—Steven Ledbetter

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BRAHMS — Quintet in B minor for clarinet, two violins, viola, and cello, Opus 115
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Adagio
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Notes

Late in 1890 Brahms sent his publisher a revision for the ending of the String Quintet No. 2, Opus 111, and added as a casual afterthought the comment, "With this note you can take leave of my music, because it is high time to stop." Yet just three months after this intimation that he was through composing for good, and that no new works were to be expected from him, Brahms heard a clarinetist named Richard Mühlfeld, whose technique and expressive musicianship so inspired the aging and ailing composer that he created four chamber music masterpieces with him in mind: the trio for clarinet, cello, and piano, Opus 114, the present quintet, Opus 115, and the two clarinet sonatas, Opus 120.

Brahms wrote to a friend on 12 July 1891 that the trio was ready for the copyist. The quintet must have poured out of him after that, since, already on 24 July, he told the same friend that the trio was "twin to a much bigger lot of foolishness." The following day Brahms wrote to the Baroness Hedburg, wife of the Duke of Meiningen, for whom Mühlfeld was the royal chamber musician and music director, an amusing letter, filled with a coy suggestiveness, announcing the new work:

> I would like . . . in a most unobtrusive manner, to invite myself to Meiningen! This time it is not out of pure egoism. I am taking the liberty of telling you very confidentially how I have thought and worked for you. Your fondness (this is only between you and me) for the royal chamber musician and music director Mühlfeld has not escaped my eye; it pained me to see how very few opportunities there were for you to watch him play . . . but now I am bringing him to your chamber. He shall sit on your chair, you may turn the pages of his music, and fill in the rests, which I have granted him, with fond discourse. The rest doesn't matter, but, just for the sake of making the story complete, I would like to add for this purpose that I have written a trio and a quintet in which he has a part, and which I am placing at your disposal—offering for your use. Besides, your Mühlfeld is the greatest artist there is on the clarinet, and for that reason I find that Meiningen is the only place they could be played.

Both of the new compositions were performed privately in the home of Countess Hedburg on 24 November. Joseph Joachim, who was the violinist in the quintet, was so enthusiastic that he programmed both works for a concert in Berlin on 1 December 1891. The quintet in particular was received with a storm of applause.

The only comparable masterwork to precede Brahms's Clarinet Quintet is the one by Mozart. Both compositions were written later in their composers' lives, and both have a certain air of retrospection. The Brahms quintet, in particular, is singularly elegiac in character, marked from the very opening with sustained, lyrical, downward-tending melodies. The slow movement begins with another descending melody in the clarinet, echoed off the beat by the first violin over a subdued but uneasy accompaniment; clarinet and violin exchange parts as the phrase repeats and extends itself. The middle section of the movement is a wonderful evocation of gypsy music, which had fascinated Brahms from the earliest phase of his career. Here the swirling turns on the clarinet elaborate on the strings as they hint at the main theme.

The last two movements both employ thematic transfiguration. The Andantino's rocking melody becomes a lively Presto non assai. In the finale, the main theme appears in four different guises in a process of continuous development. At the very end of the work Brahms brings back the opening of the first movement, once again emphasizing the autumnal mood of the entire piece.

—Steven Ledbetter

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ELGAR — Introduction and Allegro for strings, Opus 47

HAYDN — Symphony No. 96 in D, *Miracle*
- Adagio—Allegro
- Andante
- Menuetto: Allegretto
- Finale: Vivace assai

VAUGHAN WILLIAMS — Fantasia on a Theme of Thomas Tallis

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- Adagio
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- Allegro vivace

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NOTES

Edward Elgar
Introduction and Allegro for strings, Opus 47

Sir Edward William Elgar was born at Broadheath, near Worcester, England, on 2 June 1857 and died in Worcester on 23 February 1934. He composed his Introduction and Allegro in 1904-05, partly using sketches made in 1901. Elgar himself conducted the first performance, by the London Symphony Orchestra (then a new ensemble), on 8 March 1905. The work is dedicated to Professor S.S. Sanford of Yale University. The score calls for a string quartet (two violins, viola, and cello) and a string orchestra in which all the parts except the double basses are divided.

Once, in response to a question about the secret of his writing so well for the strings, Elgar advised, "Study Handel. I went to him for help ages ago." Certainly the songful Italianate quality of Handel's great concerti grossi appealed to Elgar and may well have been in the back of his mind when he sat down to compose a piece for the strings of the London Symphony Orchestra. The Introduction and Allegro, with its subdivision into string quartet and full ensemble, is a modern equivalent of the Baroque concerto grosso form, though nothing else about the piece is Baroque at all. The instrumental textures are full and varied, and the players are required to use just about every technique of string performance known at the time. The result is one of Elgar's most original and most masterly scores.

Actually, the first germ of the piece came several years earlier. It was very common for Elgar to write musical ideas in his notebooks, where they might sit for years while the impulse that brought them forth slumbered, only to germinate later, often in a

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completely new guise. In August 1901 Elgar had gone for a holiday in Wales; there he heard one night the sounds of singing (probably from one of those great Welsh male choruses) across a bay. The sound was indistinct, but he could hear repeatedly the interval of a falling third, which he took to be a characteristic Welsh idiom. He wrote down a theme embodying this idea, to use as the basis of a planned "*Welsh* Overture," but nothing came of that project.

The "Welsh" theme was recalled to him three years later when, by chance, he heard a similar singing "far down our own Valley of the Wye." Then on 28 October 1904 he was urged by his friend A.J. Jaeger, the musical editor at his publisher Novello's, to compose something for the recently formed London Symphony Orchestra: "Why not a *brilliant* quick String Scherzo, or something for those fine strings only? a real bring-down-the-house torrent of a thing such as Bach could write. . . . You might even write a *modern Fugue* for strings." By late January Elgar wrote back, "I'm doing that string thing in time for the Sym. Orch. concert. Intro: & Allegro—no *working-out* part [that is, no development section] but a devil of a fugue instead. G major & the sd. divvel in G minor with all sorts of japes and counterpoint."

The Introduction and Allegro was rather coolly received, and Elgar, always likely to become depressed after a work's premiere, told a friend, "That's good stuff. Nothing better for strings has ever been done—and they don't like it." Indeed, the work was but rarely heard for three decades, but the fault lay not with Elgar but with the slack rehearsal conditions for English orchestras, which almost invariably meant that this technically demanding piece was underrehearsed. It has long since come to be recognized as belonging to the handful of the finest creations for string orchestra.

Elgar's flexible alternation between solo and massed sound has been enormously influential. The quartet is not a "concertino" in the Baroque sense, designed for simple echo effects. Rather it extends the range of colors available to the string orchestra in the most varied way, so that part or all of the quartet may be playing with some part or all of the full ensemble at any time, but without the straitjacket of conventional seesawing between one group and the other.



Sir Edward Elgar

A majestic and spacious phrase in G minor opens the introduction, presenting the full ensemble spaced for maximum sonority. Immediately after this the quartet enters for the first time with a poignant little figure which Elgar labeled in his manuscript with a phrase from Shakespeare's *Cymbeline*, "Smiling with a sigh." On the heels of this, the basses introduce a brief swelling thematic idea and the opening gesture returns. Thus, in less than ten measures are introduced all of the essential thematic ideas except the "Welsh" theme, a more extended melodic idea sung by the solo viola immediately after. At first hesitant in its appearance, it is taken up by the quartet, then by the full ensemble, and finally dies away as the grand opening gesture returns.

The Allegro opens with the "smiling with a sigh" theme, though now, in G major, it has more of a smile and less of a sigh. The "Welsh" theme is not employed in this section, unless one can hear it (as some commentators hint) in the buzzing passage of repeated sixteenth-notes first heard in the string quartet. After a superbly sonorous climax and a dying away to echoes of the Welsh tune played in unison by the string quartet, Elgar begins the "devil of a fugue," now in G minor again, sardonic and playful, anything but academic. It winds down with a return to G major and a restatement of the principal ideas, though Elgar withholds the "Welsh" tune in its full form until the coda, where it could very well be labeled "*nobilmente*"—a designation particularly his own—as it brings a triumphant conclusion.

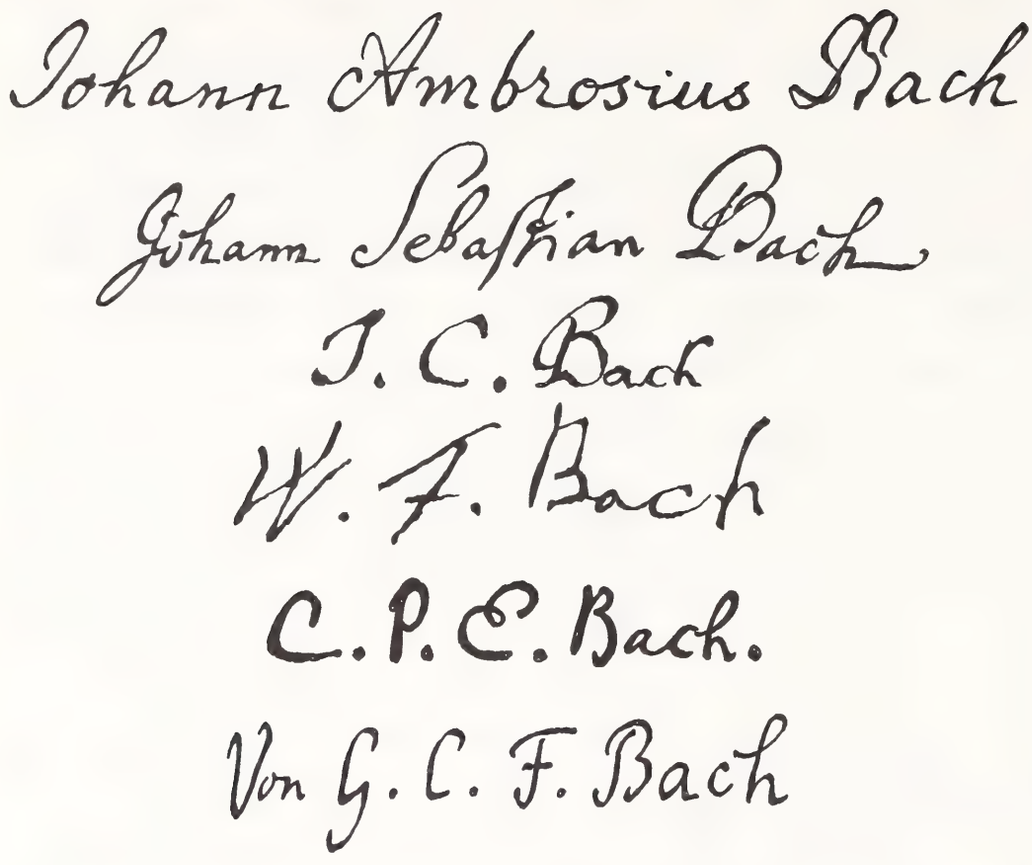
—Steven Ledbetter

Joseph Haydn
Symphony No. 96 in D, *The Miracle*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He wrote this symphony in London in 1791 and performed it at one of the concerts produced by Johann Peter Salomon during that year, possibly as early as the fourth concert in the series, given on 1 April (concert programs and newspaper reviews of the time never mention the key of the symphony, so unless some specific musical detail is mentioned, it is not always possible to know which symphony was performed at which concert); in any event, it was certainly performed by the end of the series, the twelfth concert, given on 3 June. This symphony did not remain much in the public favor during the romantic era; it was apparently never performed in the United States until the twentieth century. The symphony is scored for flutes, oboes, bassoons, horns, and trumpets in pairs, timpani, and strings.

The story of Haydn's dramatic meeting with the impresario Johann Peter Salomon (who walked into Haydn's home one morning in December 1790 and announced, "I am Salomon from London and have come to fetch you") is too well-known to require elaboration, but it is worth noting that Haydn's two extended visits to London, the first one beginning in January 1791 and the second ending in August 1795, finally made the Viennese realize that they had a truly great composer in their midst, a composer who could and did arouse unprecedented enthusiasm from the large musical public that London boasted at that time. (Of all European cities London had the most varied and active musical life of the time, and the most perceptive audiences.) Haydn's major accomplishment for his London visits was the composition of the last twelve symphonies, capping off the extraordinary development that had seen the creation of over a hundred works in the genre in less than four decades.

The nickname for this work, *The Miracle*, was known only in England; the symphony was identified only by key and number in German-speaking countries until



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fairly recently, when the English nickname was occasionally translated. The name comes from an incident that occurred at one of Haydn's concerts, but the connection of the incident (if, in fact, it ever happened) with Symphony No. 96 appears to be an error. Haydn's friend and biographer Albert Dies recounts it this way:

> When Haydn appeared in the orchestra and seated himself at the Pianoforte,* to conduct a symphony personally, the curious audience in the parterre left their seats and pressed forward towards the orchestra, with a view to seeing Haydn better at close range. The seats in the middle of the parterre were therefore empty, and no sooner were they empty but a great chandelier plunged down, smashed, and threw the numerous company into great confusion. As soon as the first moment of shock was over, and those who had pressed forward realized the danger which they had so luckily escaped, and could find words to express the same, many persons showed their state of mind by shouting loudly: "miracle! miracle!" Haydn himself was much moved, and thanked merciful Providence who had allowed it to happen that he [Haydn] could, to a certain extent, be the reason, or the machine, by which at least thirty persons' lives were saved. Only a few of the audience received minor bruises.
>
> This occurrence I have heard in various versions, almost always with the additional fact that the symphony has in London been given the complimentary name "The Miracle." It may be that this is true, but when I asked Haydn about it, he said: "I know nothing of that."

It's a great story, but there are skeptics; Neukomm, who annotated the Dies biography, commented, "I never heard anything of this anecdote, either from Haydn, or later, in England." And, in any case, it seems that the anecdote got connected to the wrong piece of music; the incident, according to H.C. Robbins Landon, occurred at the first performance of the *Drumroll* Symphony, No. 103.

As with all but one of the London symphonies, Haydn chooses to begin with a slow introduction, a procedure that lends weight and dignity to the opening while serving at the same time to quiet the enthusiastic audience with a loud first chord, thereby ensuring that everyone would hear the actual (quiet) beginning of the movement proper. The introduction also reveals a move that Haydn makes several times in the course of the symphony, a sudden change from the major to the minor mode, which is momentary here but has wider implications later. The main material of the Allegro is not so much melodic as rhythmic—more accompaniment than theme, though Haydn uses this purposely restricted material throughout the movement in a richly imaginative way. Particularly telling is the pick-up of three eighth-notes, which accumulate potential energy, releasing it on the downbeat to propel the action forward. That particular motive becomes unbiquitous as the movement proceeds. Haydn's development takes us through the relatively dark key of C major, sequencing to land solidly on an F-sharp, followed by a surprising two-and-two-thirds measures of rest. Now, we are primed to expect a recapitulation after so dramatic a pause, and it would be possible (though a bit irregular) to return to the home key after that F sharp; but Haydn has a delicious surprise: a false reprise in G, which may sound convincing enough at first until he brings us around to the real return, signaled with a quiet scale

*It was not yet standard practice for a conductor to stand in front of the orchestra with a baton (that was a development of the romantic era). Most commonly the composer, if he was present, sat at the keyboard, like a continuo player in the older Baroque practice, and led the performance from that position, regardless of the fact that no part was composed for the keyboard and the change in musical style had long since rendered a continuo part musically unnecessary. An alternative was for the concertmaster to give such signals as were absolutely necessary, after which it was every man for himself.—S.L.

passage in the first violins, not the horns and trumpets of his purposely misleading joke.

The Andante is a delicious, lighthearted play featuring woodwind obbligatos and the unusual presence of trumpets and timpani. It takes on a more serious tone with a turn to the minor and the more "academic" air of a fugato for the middle section. As the opening section returns and concludes, we have a delightful surprise: Haydn pauses on the chord that normally introduces the cadenza in a concerto, and suddenly two solo violins, followed by a flute and pairs of oboes, bassoons, and horns, take off on a written-out cadenza, even to the extent of closing with the traditional trills. Robbins Landon has suggested that this passage was Haydn's graceful bow to the musical tastes of the London audiences, who still loved to attend "Antient Concerts" consisting of the concerti grossi of Corelli and Handel, and that Haydn here playfully hinted at the texture of those works (without indulging in actual archaizing). The minuet is Austrian to the core, from the sturdy grandeur of the main section, which would not have been out of place in any Viennese palace, to the gracefully countrified Ländler of the Trio, with the oboe singing over the simple "oom-pah-pah" of the strings.

In 1809, the year of Haydn's death, the Bavarian-born Italian composer Giovanni Simone Mayr wrote that Haydn's finales were "full of life, of spirit, of savor . . . [with] every element of serious technique employed only to render the lightness of this delicious game of tones still more unexpected, and to fool us at every hand, until . . . we submit entirely to the composer's discretion." Though a lot of symphonies have come and gone since then, Mayr's words are still true.

—S.L.

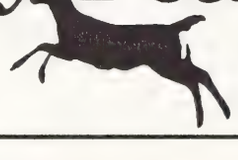


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Ralph Vaughan Williams
Fantasia on a Theme of Thomas Tallis

Ralph Vaughan Williams was born on 12 October 1872 at Down Ampney, Gloucestershire, England, and died in London on 26 August 1958. He composed the Tallis *Fantasia in 1910 and revised it (mostly by abridgment) in 1913 and 1919. The first performance took place in Gloucester Cathedral on 6 September 1910 at a concert of the Three Choirs Festival, with the composer conducting the London Symphony Orchestra. It was the first Vaughan Williams composition to be performed by the Boston Symphony Orchestra, on 27 October 1922, with Pierre Monteux conducting. The Fantasia is scored for solo string quartet and string orchestra divided into two groups, one large and the other consisting of two each of first violins, second violins, violas, and cellos, plus one double bass.*

From an early age Ralph (pronounced, British fashion, "Rafe") Vaughan Williams knew that he wanted to be a composer, but he was markedly dissatisfied with the state of composition in the British Isles. Following studies with Bruch in Berlin (1897) and Ravel in Paris (1908), designed to guarantee a professional finish to his technique, he recognized that he would have to find his creative path not by imitating foreign models but rather by inspiration arising from native resources. These included the rich English musical traditions of the Elizabethan and Jacobean periods and the wellspring of English folk song, of which he became an accomplished and determined collector. Both in the realm of folk song and in the hymnody of the Anglican Church, Vaughan Williams found himself in deep sympathy with the common aspirations of ordinary people as expressed in *their* music over the centuries. One of his most important early tasks was that of selecting tunes for the 1906 revision of *The English Hymnal*. At first glance, the idea of devoting two years of his life to editorial duties might seem to be a waste of time for a young composer, but for Vaughan Williams the experience had far-reaching consequences. He later remarked that two years' close association with some of the best—and worst—tunes ever written had done him more good than any amount of academic study of fugue. He weeded out a good deal of saccharine Victoriana and replaced it with sturdy folksong melodies, tunes drawn from the nearly forgotten older heritage, and in a few cases (notably the celebrated *Sine nomine* to the text "For all the saints") with tunes of his own composition. Many of the melodies that

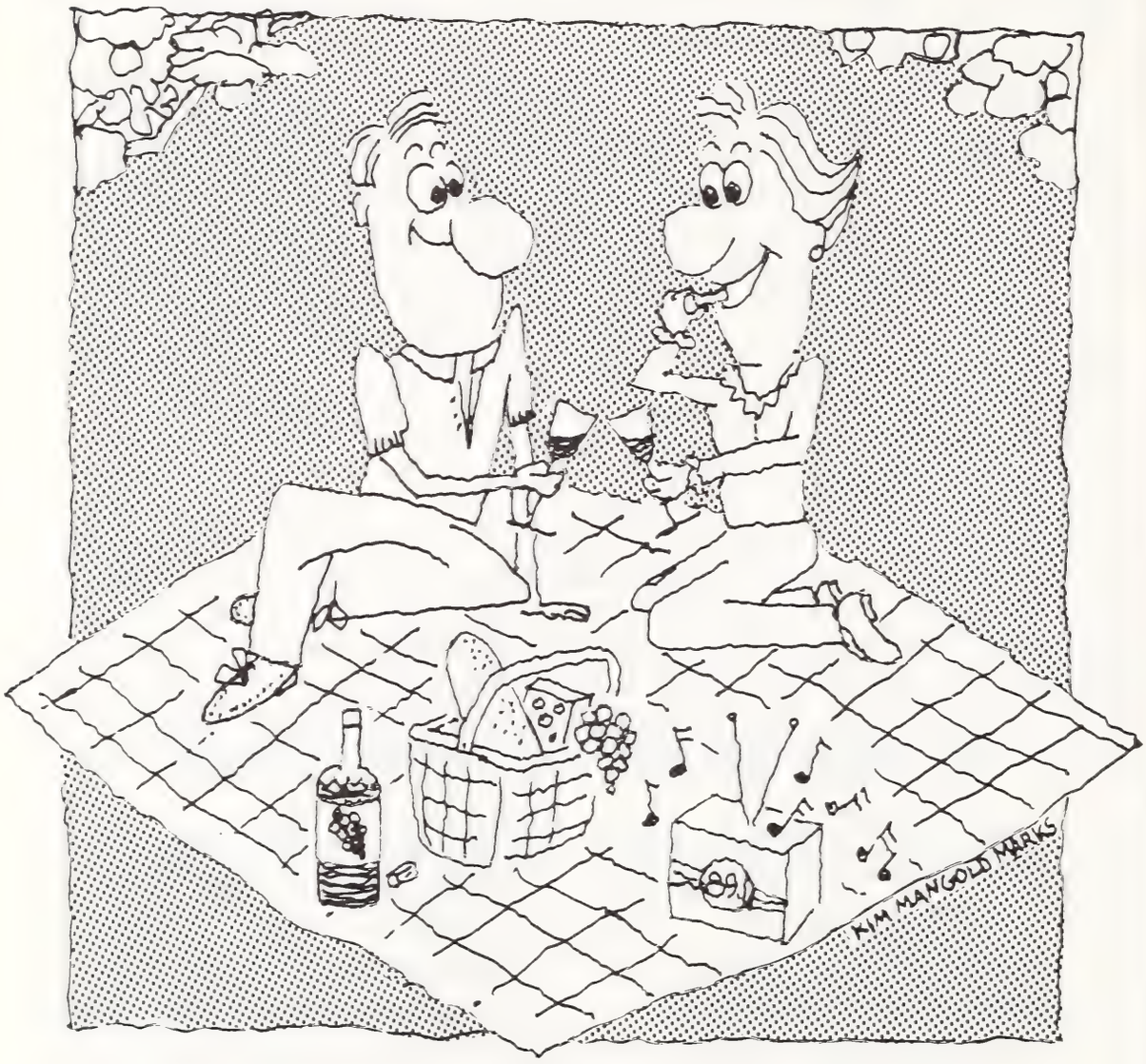
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he worked with so assiduously and lovingly stayed with him for years and had a significant effect on his own composition. One of these was a mysterious melody in the Phrygian mode (the scale that includes all the white notes from E to E on a piano keyboard) by the great seventeenth-century composer Thomas Tallis. He found in this melody some quality that spoke to him with the utmost directness, and he used it as the basis of his first unqualified masterpiece.

The world premiere of the Fantasia took place at the beginning of a festival concert at Gloucester Cathedral, where 2000 people had gathered to hear Elgar's *Dream of Gerontius*. Many of them—including some of the critics—were irritated at being forced to listen to a new work conducted by its composer, a thirty-eight-year-old giant with a rich shock of black hair. Most of the auditors, apparently, could discern no special qualities in the piece, which seemed to them drab compared to the brilliant scoring for large orchestra in Elgar's masterpiece. But J.A. Fuller Maitland, writing for *The Times*, sensed the importance of the occasion and evaluated the score much as later writers have come to rate it:

> The work is wonderful because it seems to lift one into some unknown region of musical thought and feeling. Throughout its course one is never quite sure whether one is listening to something very old or very new . . . The voices of the old church musicians . . . are around one, and yet there is more besides, for their music is enriched with all that modern art has done since. Debussy, too, is somewhere in the picture and it is hard to tell how much of the complete freedom of tonality comes from the new French school and how much from the old English one. But that is just what makes this *Fantasia* so delightful to listen to; it cannot be assigned to a time or a school, but it is full of visions which have haunted the seers of all times.

Few agreed with Fuller Maitland in 1910; not until the '30s did the *Tallis* Fantasia become one of the most famous and frequently performed of modern English pieces.

The *Tallis* Fantasia is the work that introduced Vaughan Williams to the Boston Symphony Orchestra. When Serge Koussevitzky once asked him what work of his he would like to have the orchestra play, he chose the *Fantasia* because of warm praises of



Ralph Vaughan Williams at about twenty-five

the BSO's string section that he had heard from his friend Gustav Holst, who had visited Boston a few years previously. Archibald Davison, then the choral conductor at Harvard, recounted that the composer was seated in Symphony Hall during the performance, totally engrossed in Koussevitzky's reading of his score, quite unaware that he was at one end of a row of seats that had come partly unbolted from the floor. He rose and fell "with a decided bump" at each of the *sforzandi* in the score, with the result that the weight of his large and rather massive frame created an unintended see-saw effect that jolted a pair of Boston matrons at the other end of the row. Their indignation was not, however, matched by the rest of the audience, which received the Fantasia with the greatest warmth.

The idea of writing a "fantasia" came from the revival of English Renaissance music that was taking place in the early part of this century under the energetic leadership of Edmund H. Fellowes, who singlehandedly edited and published most of the repertory of the English madrigalists and lutenist song writers. A fantasia (often anglicized into "fantasy" or "fancy") was the most popular instrumental form, derived from the vocal style of the madrigal, in which the performers discourse upon a given musical idea, then pass on to another snatch of theme and develop it for a time, and so on. Vaughan Williams took the basic idea of the Elizabethan model, building his work in sections, each of which develops a given musical idea, but the relationships between his thematic ideas, derived from the underlying hymn tune, unify the work into an indivisible entity.

The score is rich and warm without ever becoming thick or opaque. Its lyricism is evocative, but never sentimental. Vaughan Williams seized upon the modal harmonies of the Renaissance as a way out of the crisis of chromatic harmony of late Romanticism, with the result that the chordal vocabulary remains quite simple, yet the

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sonorities remain fresh and new. The Fantasia elaborates Tallis's tune with endless inventiveness, building a veritable river of sound that reaches massive climaxes in the widespread chords for the divided strings, which alternate strikingly with the chamber music character of the solo sections. It is, as Fuller Maitland recognized in 1910, one of those rare scores that sounds very old while remaining fresh and new—a true shaking of the hands between composers across the distance of three centuries.

—S.L.

Georges Bizet
Symphony in C

Georges Alexandre César Léopold Bizet was born in Paris on 25 October 1838 and died in Bougival, near Paris, on 3 June 1875. He began the Symphony in C on 29 October 1855 and completed it before the end of November, but the work remained unpublished and quite unknown until sixty years after the composer's death, when the attention of Felix Weingartner was drawn to the manuscript in the Paris Conservatoire. Weingartner conducted the first performance in Basel, Switzerland, on 26 February 1935. The symphony is scored for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

When Georges Bizet died, some months before his thirty-eighth birthday, he became the object of widely diverse opinions on the part of French writers on music. One group waxed indignant at the way Bizet had been treated in his lifetime; an opposing group did so because his reputation had grown so after his death. His scores were treated cavalierly (the composer's widow never seemed to understand that they were of any importance), and scarcely a single one of his major works was published or performed in anything like the version the composer himself had written. Even the most popular work of all, *Carmen*, was not exempt from these difficulties; if anything, *Carmen* suffered more than most of Bizet's work, which simply fell into benign neglect. When Jean Chantavoine, a scholar who was seriously interested in Bizet's work, attempted in 1933 to interest a French conductor or publisher in the newly-discovered symphony of the young Bizet, his pleas fell on deaf ears; no one would so much as look at the manuscript.

Given the place *Carmen* holds in our affections, all this seems quite incredible. Normally the composer of a work that has become such a long-standing worldwide favorite would be subjected to intense scholarly scrutiny; his every musical trifle would be ferreted out, performed, and published. Yet none of this happened to Bizet. And even though he was admitted to the Conservatoire at the age of ten, winning the first of many prizes only six months later, the most acid of Bizet's critics, Henry Gauthier-Villars, attempted to prove that the young man was not in any sense a prodigy but simply had managed to absorb a certain amount of textbook learning. The facts, however, simply do not bear out that view. After winning the prize in solfeggio early on, Bizet began studying counterpoint and fugue with Pierre Zimmermann, a respected senior figure, and the much younger Charles Gounod. He won second prize in piano the first year he attempted it (at age fourteen), and the following year shared first prize. At the age of sixteen he won second prizes in organ and fugue, and the following year took first prizes in both. In 1853 he began to study composition with Jacques Halévy, who immediately declared him ready—at age fifteen!—to enter the competition for the Prix de Rome (though Bizet decided, perhaps wisely, to wait a few years, fearing that his extreme youth would prejudice the judges). He wrote a number

of piano works during that time, an orchestral overture, and some vocal numbers (possibly practice pieces for the cantata required in the Prix de Rome competition). He may even have had some early theatrical experience: in late September 1855, Halévy recommended him to the director of the Opéra-Comique (for which, twenty years later, he was to write *Carmen*) as a "young composer, pianist, and accompanist."

A great deal of experience, then, for a young man just turned seventeen. But nothing could prepare us for the extraordinary outburst of music that came just four days after his seventeenth birthday, when he began the Symphony in C, a work of such early-rising genius that we can only call up the names of Mozart, Schubert, and Mendelssohn to find a comparison at the same age. It is a work that instantly lays to rest any lingering complaints that Bizet was not precociously gifted. The symphony was in part inspired by Gounod, who had arranged for a job that would allow the young man to earn some money by preparing piano transcriptions of many of Gounod's works; among these was Gounod's First Symphony, which Bizet arranged for piano duet only a few months before writing his own symphony. In fact, so many procedures of the Gounod symphony recur in Bizet that he has clearly chosen to use his quondam teacher's work as a technical means of learning symphonic composition, to such an extent perhaps that he did not even consider the work to be "original," which might explain why he never sought performance or publication. Still, as Winton Dean comments, the young Gounod "was a much better model for Bizet than the later Gounod; even so his pupil already surpasses him in vitality and concentration."

The first movement is built of thematic ideas that reflect the classical tradition—arpeggios of common triads—but the verve and energy, not to mention occasional unexpected surprises of phrasing, mark the hand of one who is more than a mere imitator. The slow movement introduces in the woodwinds a little rhythmic figure that we'll hear much more of. This works around to the main key and yields to an oboe solo blossoming with exotic little decorative turns. A soaring secondary melody in the violins builds to a fortissimo climax and dies away in a fugue—an academic gesture at this point, through its conclusion neatly ties together a number of thematic strands. The wonderful Allegro vivace of the third movement is the most finished and mature movement in the symphony, abundantly exuberant in expression. The risk Bizet runs in using the main part of the scherzo theme in the Trio as well is that of exhausting the listener with not enough evident variety of material, but he brings it off with great verve. The last movement, another Allegro vivace, rushes along with a perpetual-motion theme followed by the marchlike rhythmic figures of the transition. The secondary theme begins sounding like the most whistleable tune in the symphony, but its continuation is deceptive in its harmonic ingenuity, and in that respect it is pure Bizet.

It is astonishing that after turning out so masterful a symphony, however much it may have derived from the study of another composer's work, Bizet should not have written another. It was not for want of trying. He turned out this first symphony in a month and then spent eleven years, on and off, trying to write another, which became his suite *Roma* (he called it "my symphony" for years, but finally realized that it was just not symphonic). And he began and abandoned two symphonies during his years as the Prix de Rome winner. Finally Bizet realized—and confessed as much to Saint-Saëns in his later years—that he simply required the theater and theatrical situations to fire his inspiration. But in the meantime he had produced the one delightful symphony that—even if only privately—marked his coming of age as a composer.

—S.L.

Emerson String Quartet



This spring the Emerson String Quartet signed an exclusive long-term recording contract with the Deutsche Grammophon label, the crowning event of the Emerson's tenth-anniversary season being celebrated this year. Their agreement calls for initial recordings during the next two years of quartets by Haydn, Mozart, Beethoven, and Schubert, as well as the six quartets of Béla Bartók. Performing more than 100 concerts annually during the last five seasons, the Emerson Quartet has appeared in every major city of North America and in musical capitals as far afield as Paris, Tokyo, and Berlin. In the United States this season they performed four complete cycles of the Beethoven quartets: at Alice Tully Hall to celebrate their fifth season as resident quartet of the Chamber Music Society of Lincoln Center; at Stanford University during a week-long residency; to mark their seventh season in residence at the Smithsonian Institution in Washington, D.C.; and in a six-location Los Angeles cycle presented by six southern California concert presenters. This summer's appearances include the Aspen Music Festival, where they have been resident quartet for the last four seasons, Mostly Mozart in New York, the Caramoor Music Festival, and Tanglewood. In August they make their debut at the Salzburg Festival. Major upcoming events include their first tour of Australia, a return to Japan, and annual tours of Europe.

The Emerson's broad repertoire embraces the complete quartets of Beethoven and Bartók as well as standard and contemporary literature. They have premiered and recorded commissioned works by Gunther Schuller, Cecil Effinger, Ellen Taafe Zwilich, John McCabe, George Tsontakis, Maurice Wright, and Mario Davidovsky. Last month they premiered a quartet by Ronald Caltabiano at the Aspen Festival; this November they premiere a John Harbison quartet in Boston. They also perform in collaboration with such distinguished artists as Menahem Pressler, Richard Stoltzman, Walter Trampler, Lilian Kalir, Yefim Bronfman, Claude Frank, Garrick Ohlsson, and Gilbert Kalish. In addition to recordings on the New World, CRI, and Smithsonian labels, they have recorded eight major Romantic-era quartets for distribution

by the Book-of-the-Month Club. They have been the subject of two award-winning films, the 1983 Emmy-winning WETA-TV production "In Residence at the Renwick" and "Making Music: The Emerson String Quartet," which won First Place for Music at the National Education Film Festival in 1985.

Named after the great American philosopher, the Emerson String Quartet was founded during America's Bicentennial year. Its members are Eugene Drucker and Philip Setzer, who alternate in the first-violin position; Lawrence Dutton, viola, and David Finckel, cello. All four players are active members of Performing Artists for Nuclear Disarmament and have presented benefit concerts for the causes of global peace and the fight against world hunger.

A graduate of Columbia University and the Juilliard School, **Eugene Drucker** has been a frequent participant in the Marlboro Festival and has appeared on two "Music From Marlboro" tours. He was a prizewinner in the International Violin Competition in Montreal in 1975 and in the Queen Elisabeth Competition in Brussels in 1976. Mr. Drucker formerly performed with Speculum Musicae, the Andreas Trio, and the New York Chamber Soloists. **Philip Setzer** began studies with his parents, both members of the Cleveland Orchestra, then entered the Juilliard School after further study with Josef Gingold and Rafael Druian. Like Mr. Drucker, he studied at Juilliard with Oscar Shumsky, and he, too, was a 1976 winner in the Queen Elisabeth Competition. He has appeared as guest soloist with the Cleveland Orchestra and the National Symphony.

Lawrence Dutton began violin and viola studies with Margaret Pardee, continued at the Eastman School with Francis Tursi, and studied with Lillian Fuchs at Juilliard, where he won the Walter W. Naumburg Scholarship for graduate study. He has appeared as guest artist with the Juilliard String Quartet, the New York Philomusica, and the New York Chamber Soloists. Cellist **David Finckel** studied with Elsa Hilger, Bernard Greenhouse, and Mstislav Rostropovich. Winner of the first New England Conservatory Piatigorsky Prize in 1985, he was also a prizewinner in the 1978 International Bach Competition and the 1979 Friday Morning Music Club International Competition. He has been soloist with the Philadelphia Orchestra and, under the direction of Mr. Rostropovich, the Basel Symphony.



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Thomas Martin



Thomas Martin was principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony Orchestra as the BSO's second clarinet in the fall of 1984. Born in Oshkosh, Wisconsin, he graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock.

Bo Youp Hwang

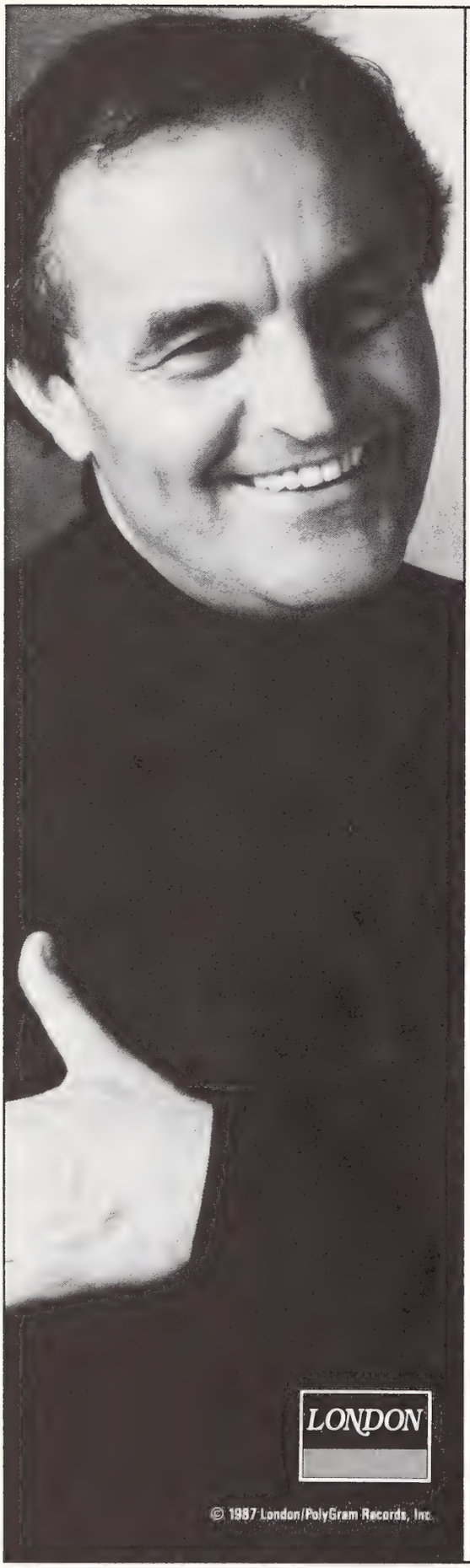


Born in Korea, Bo Youp Hwang gave his first solo performance when he was thirteen. He attended the Seoul School of Music, where he received a performance degree, then entered the University of Seoul. By nineteen, Mr. Hwang had won two prestigious prizes, leading to study with the Fine Arts String Quartet at the University of Wisconsin, where he won the Young Artists Competition. He was later appointed assistant concertmaster of the Milwaukee Symphony Orchestra. In 1972 Mr. Hwang joined the violins of the Boston Symphony Orchestra. He has performed as soloist with the Boston Pops, and he was first violinist of the Francesco String Quartet. Mr. Hwang teaches at the Boston University Tanglewood Institute, and he has been heard on WGBH radio.

Ronan Lefkowitz



Born in Oxford, England, violinist Ronan Lefkowitz joined the Boston Symphony Orchestra in 1976. A graduate of Brookline High School and Harvard College, his teachers included Max Rostal, Gerald Gelbloom, Joseph Silverstein, and Szymon Goldberg. He was concertmaster and a frequent soloist with the Greater Boston Youth Symphony, and he was concertmaster of the International Youth Symphony Orchestra under Leopold Stokowski at St. Moritz, Switzerland, in August 1969, when he won first prize as the most promising young violinist at the International Festival of Youth Orchestras. A 1972 winner of the Gingold-Silverstein Prize at the Tanglewood Music Center, Mr. Lefkowitz has made numerous recital appearances in the Boston area.



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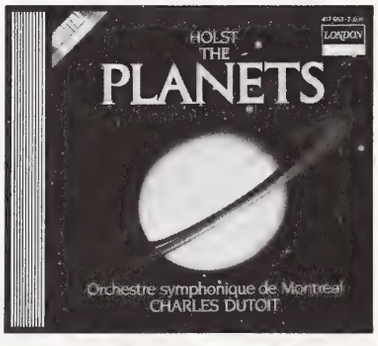
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Mark Ludwig



Originally from Philadelphia, violist Mark Ludwig joined the Boston Symphony Orchestra in the fall of 1982. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with Joseph de Pasquale, and he has had orchestral and ensemble coaching with such eminent musicians as Joseph Silverstein, Raphael Bronstein, Norman Carol, Felix Galimir, and Alexander Schneider. Before joining the Boston Symphony, Mr. Ludwig was co-principal violist of the Kansas City Philharmonic; he has also been principal violist and soloist with The New Chamber Players, a chamber orchestra composed mainly of members from the Philadelphia Orchestra and the Curtis Institute of Music, and he was principal violist of the Curtis Institute of Music Orchestra during the 1979-80 season. He currently teaches privately in the Boston and Cambridge area, and he is on the faculty of the Boston University Tanglewood Institute. In May 1986 Mr. Ludwig appeared as soloist with his brother, violinist Michael Ludwig, in Mozart's *Sinfonia concertante* for violin and viola with the Boston Pops Orchestra. Mr. Ludwig is founder and artistic director of the Richmond Performance Series, now in its second season.

Sato Knudsen



Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He was also a member of the Piatigorsky Seminar in Los Angeles and a fellowship student for two summers at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra, Mr. Knudsen was associate principal cellist of the San Antonio Symphony; prior to that he performed with the Boston Pops, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio, he performed in Carnegie Recital Hall, Jordan Hall, on WQXR-FM in New York, and WGBH-FM in Boston, as well as throughout New England.

Academy of St. Martin-in-the Fields
Sir Neville Marriner, Artistic Director



The Academy of St. Martin-in-the-Fields was founded in 1959 by a number of London's leading orchestral players as a small, conductorless string group in the forefront of the 1950s Baroque revival. Since those early days, when its concerts took place at the eighteenth-century church of St. Martin-in-the-Fields in Trafalgar Square, these "refugees from the conductor" have expanded and experimented widely. Today the Academy is a versatile ensemble which performs at home and abroad as octet, string orchestra, and small symphony orchestra, in repertoire ranging from music of the seventeenth century to works specially commissioned from contemporary composers, from trio sonatas to symphonies. One of the world's most recorded orchestras, the Academy has won six Edisons, the Canadian Grand Prix, and several "gold discs." In 1984 the Academy recorded the sound track for Milos Forman's Oscar-winning film *Amadeus*.

The Academy's nucleus remains a small string orchestra of sixteen players with harpsichord, directed in string quartet fashion from the front desk of violins. They have toured extensively throughout Europe and performed in Australia, Japan, South America, and the United States. For their present tour the Academy of St. Martin-in-the-Fields is a Mannheim-sized orchestra of fifty-four players, conducted in concert and on record by Sir Neville Marriner, who was among its founders. This full-scale Academy has made extremely successful recordings of the "named" Haydn symphonies and a complete cycle of the Mozart symphonies, with those of Beethoven and Schubert currently underway.

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Sir Neville Marriner



One of the world's most recorded conductors, Sir Neville Marriner was born in Lincolnshire, England, in 1924. He studied violin at the Royal College of Music and at the Paris Conservatoire. In the late 1940s and early 1950s he worked with harpsichordist and musicologist Thurston Dart and became a founding member of such groups as the Martin String Quartet, the Virtuoso String Trio, and the Jacobean Ensemble. In 1956 he was appointed principal second violinist of the London Symphony Orchestra. Three years later Sir Neville, along with several colleagues from the London Symphony, formed the Academy of St. Martin-in-the-Fields, and he has continued to direct the group since its inception. Shortly after beginning work with the Academy he began studying conducting with Pierre Monteux, who was then principal conductor of the London Symphony Orchestra. Since then he has been much in demand as a conductor throughout the world; his engagements have included the major London orchestras, the Dresden Staatskapelle, the Orchestre de Paris, New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, the Concertgebouw, the Berlin Philharmonic, the Boston Symphony, Chicago Symphony, and Tokyo Philharmonic. Over the years he has expanded his conducting activities to the larger repertoire of the symphony orchestra, and to opera and oratorio. In 1969 he was appointed conductor-director of the Los Angeles Chamber Orchestra; in 1971 he was named associate conductor of the Northern Philharmonia. He became music director of the Minnesota Orchestra during the 1979-80 season, remaining in that post until the end of the 1986 season. He is also music director of the Stuttgart Radio Symphony Orchestra, with which he recently toured Japan. Future appearances as guest conductor include Toronto, Houston, Montreal, Cincinnati, and the National Symphony. Neville Marriner was knighted in the Queen's Birthday Honours List in June 1985.

Sir Neville records with Philips Classics, EMI, and Decca, and has more than three hundred recordings to his credit, with the Academy, the Minnesota Orchestra, the London Symphony, Dresden Staatskapelle, the Philharmonia, and the Cleveland Orchestra. In 1984 he and the Academy of St. Martin-in-the-Fields recorded the soundtrack for Milos Forman's Oscar-winning film *Amadeus*. Despite his increasing responsibilities and commitments with various orchestras, recording assignments, and repertory explorations, Sir Neville's has remained the name most closely associated with the Academy of St. Martin-in-the-Fields. The group's international reputation usually means more concerts abroad than in London, but in 1973 the Academy organized its first "Festival" in the Trafalgar Square Church which has continued to this day as their base. The July 1987 tour of summer festivals marks the first tour for the full Academy under the direction of Sir Neville Marriner in the United States.

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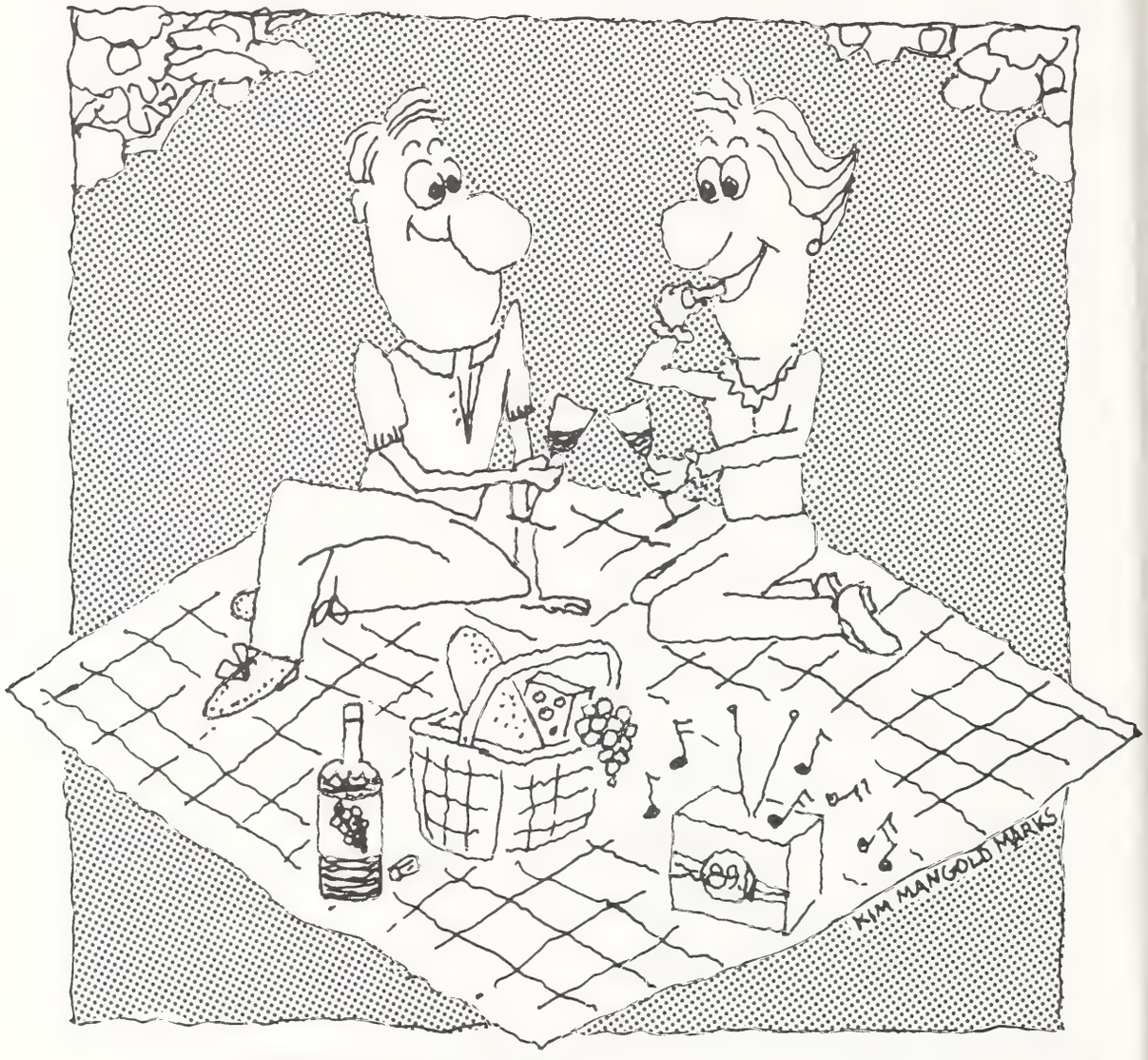
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NOTES

Albert Roussel
The Spider's Feast, Symphonic fragments, Opus 17

Albert Charles Paul Marie Roussel was born at Tourcoing, Nord département, France, on 5 April 1869 and died at Royan on 23 August 1937. The ballet Le Festin de l'araignée (The Spider's Feast) *was first produced at the Théâtre des Arts, Paris, on 3 April 1913. The scenario was by Gilbert de Voisins and Gabriel Grovlez conducted. The orchestra for these "symphonic fragments" drawn from the score consists of two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, two horns, two trumpets, timpani, bass drum, cymbals, snare drum, triangle, celesta, harp, and strings.*

That the fifteen-year-old Albert Roussel should be prepared for entrance into Naval School was quite clear. The boy himself, orphaned at eight and since then in the charge first of his grandfather, mayor of the manufacturing city (textiles, soap, sugar) of Tourcoing on the Belgian border, then of his uncle Félix, wanted it, having learned to love the sea at Heyst, where his family spent summers, having for years arranged his room as though it were a ship's cabin, and having had his appetite for travel whetted by his eager consumption of the novels of Jules Verne. Albert's guardians agreed. There was, to be sure, music in his life as well—he conducted imaginary orchestras in the garden and took real lessons with the cathedral organist, Mlle. Decreme, whose star pupil he quickly became—but music was for fun, not for a career. He did well at school, placed sixteenth among six hundred Naval School candidates, and in the fall of 1887 he took a berth on the training ship "Borda."

He did well in his new life, though once he was confined to quarters for five days when he was caught reading *Manon Lescaut* during a lecture. He played a polka called *Fumée de cigarette* at dances, but also found or made time for more ambitious musical pursuits: in 1892-93, for example, he was stationed at Cherbourg, and there he played chamber music and was even able to hear a performance of one of his own compositions, an Andante for violin, viola (whose part, in his inexperience, he had written in the wrong clef), cello, and organ. At about that point a shipmate, Ensign Adolphe Calvet, younger brother of the famous opera singer Emma Calvé, intervened recklessly and decisively in Roussel's life. He asked for a copy of a *Marche nuptiale* of Roussel's to send to the eminent Parisian conductor Edouard Colonne and reported some weeks later that Colonne, impressed, strongly advised that the composer leave the service and concentrate on music. Lieutenant Roussel was slow to make up his mind, and a voyage to Cochin China on the torpedo boat he commanded, the "Styx," took matters out of his hands for a while anyway, but in 1894 he resigned his commission. He moved to Paris, where he studied with the celebrated Eugène Gigout and then became a member of the first class at the Schola Cantorum, founded in 1896 by Vincent d'Indy, the choral conductor Charles Bordes, and another famed organist-composer, Alexandre Guilmant. The commitment to music was made. Years later, Roussel learned that Calvet had never sent his march to Colonne at all.

Six years after entering the Schola, Roussel was himself appointed Professor of Counterpoint there. He became an important teacher whose pupils included the composer and critic Roland-Manuel (part ghostwriter of Stravinsky's Harvard lectures on the *Poetics of Music*), Bohuslav Martinů, and even a colleague who was his senior by three years, Erik Satie. During the first decade of the new century, Roussel's compositions began to be heard regularly in Paris, and musicians as influential as Camille Chevillard and Alfred Cortot were among his supporters. In 1910 he joined the new

and progressively-minded Société Musicale Indépendante, presided over by the aged Gabriel Fauré and founded in opposition to the Société Nationale, which was becoming increasingly cliquish as a propaganda arm of the Schola Cantorum. By 1912, when Jacques Rouché asked him for a ballet for his company at the Théâtre des Arts, Roussel was a significant and recognized composer of chamber music, piano music, songs, and a symphony called *Le Poème de la forêt*.

The Paris visits of Diaghilev's Ballets Russes had created an immense vogue for ballet, and Rouché's enterprise had been founded in response to that trend. Jean-Henri Fabre, whose studies of insects and spiders so remarkably combine observation, learning, and poetry, was eighty-eight in 1912 and one of the most revered personalities in the Third Republic. Five years earlier he had published the tenth and final volume of the *Souvenirs entomologiques*, a project begun in 1879 and intended to gather and sum up his life's work. Roussel was not enthusiastic about a ballet whose principal characters were a spider, a butterfly, a couple of maggots, a day-fly, and a corps of ants, but it seems that his wife, Blanche Preisach, whom he had married in 1908, talked him into taking the assignment. The orchestra at the Théâtre des Arts consisted of only thirty-two players, and Roussel, beginning in October 1912 and finishing in December, quickly composed a score of enchanting delicacy and informed by a poetic fantasy much like Fabre's own.

Here is the scenario as summarized by George Beck: "The setting is a garden. At the back, the spider lurks in his web, awaiting his prey. Some ants come in dragging a huge rose petal, then two beetles cross the garden. Now a butterfly flutters past, gets caught in the web and dies, but the fall of a ripe apple alarms the spider, interrupting his dance of triumph and sending him scuttling back into the corner of his web. Two

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maggots crawl toward the fallen fruit and manage to burrow into it unobserved by two praying mantises, who, as they reproach themselves for their negligence, begin fighting and are themselves caught in the web. A day-fly is born, lives, and dies. . . . Just as the spider is about to begin his cruel banquet, the beetles succeed in freeing one of the mantises which kills the tyrant. All the little creatures then celebrate the funeral rites of the day-fly, as night falls over the garden."

The "symphonic fragments" comprise a little over half the score (and anyone who has heard the whole piece will regret Roussel's decision to omit the wonderful music, with its crescendo of bloat and lethargy, when the two maggots gorge themselves on the fallen apple). The hushed and lovely prelude is followed by the music of the ants, the tiny staccato of their entry and the mighty effort of their struggle with the huge rose-petal. The butterfly waltzes across the scene and dies in pathos (the sighs of the solo violin are marked "*plaintif*"). The hatching of the day-fly evokes one of Roussel's most imaginatively picturesque pages; the funeral, after the charming dance, is solemn and miniature. Night falls to the still music of the opening.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

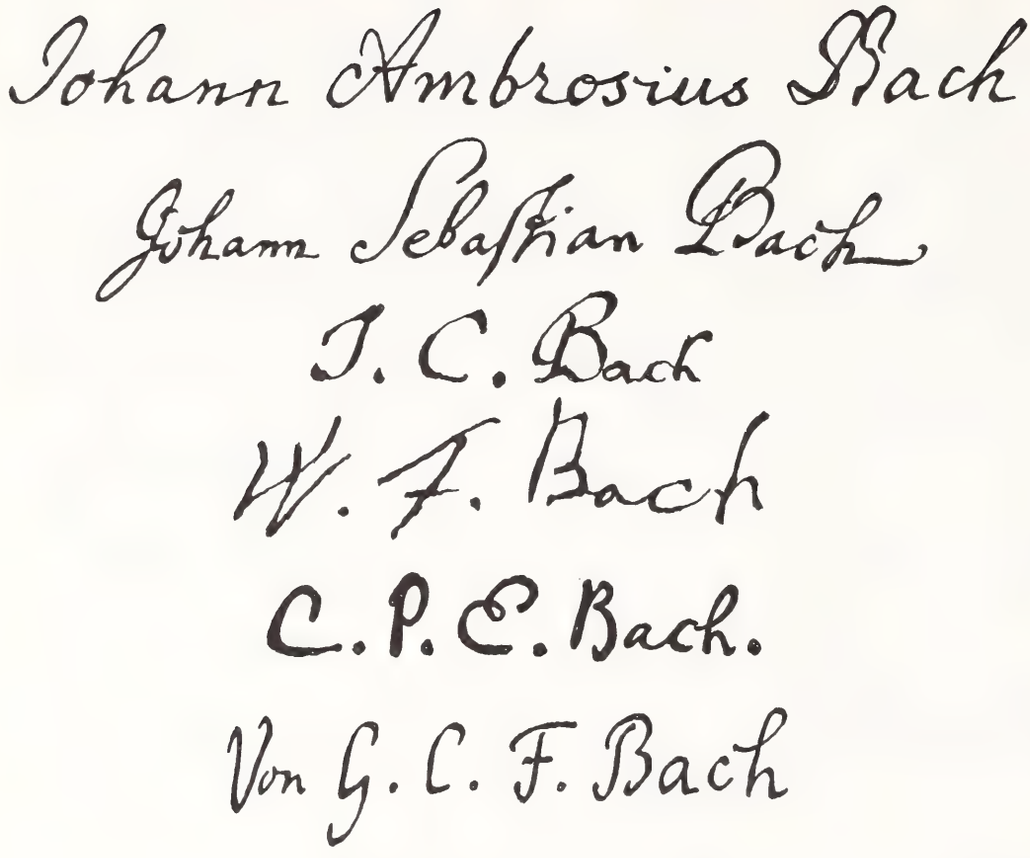
Nicolò Paganini
Violin Concerto No. 1 in D, Opus 6

Nicolò Paganini was born in Genoa on 27 October 1782 and died in Nice on 27 May 1840. The date of composition of the D major concerto is not known, but there is a record of a performance at La Scala, in Milan, on 7 March 1816. The orchestra consists of two flutes, two oboes, two clarinets, bassoon, contrabassoon, two horns, two trumpets, three trombones, timpani, bass drum, cymbals, and strings.

In the late eighteenth and early nineteenth centuries, the traveling virtuoso was frequently also a composer, almost always a composer of concertos and smaller pieces for his own instrument designed to show off his strengths in a way intended to astonish audiences. The virtuoso thrived on publicity. Then, as now, more people seemed to be willing to shell out hard-earned cash to hear someone reputedly able to perform faster or higher or more difficult music than anyone else.

Paganini wrote several concertos for his own use, which he carefully refrained from publishing. By keeping the manuscript parts for himself, he was able to keep up the illusion that he, alone, of all the violinists in the world, could play them. This is not to say that the concertos, if they had been published, would have been performed by every hack fiddler in Europe! They are of surpassing technical difficulty, making demands hitherto unknown. Yet the history of music has clearly shown that composers need only make "impossible" demands and somehow performers conquer them. Paganini wished to remain in the forefront, and he did so partly by keeping his secrets to himself. Not until 1851, eleven years after his death, were two of his concertos published, the present No. 1 in D major and No. 2 in B minor (with the famous *Campanella* finale).

Paganini was perfectly happy to spread—or at least not contradict—stories about him similar to those printed about present-day celebrities in the tabloid press. At his birth, an angel was supposed to have appeared to his pious mother, offering to grant



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her any wish for her son, and she was supposed to have prayed, "I should like him to become the greatest violinist the world has ever seen." Numerous love affairs gave rise to extraordinary legends, such as one (which he denied publicly in an open letter) that he had stabbed one of his mistresses or her lover—accounts differed—and had been thrown into prison for eight years, where he learned the violin for lack of other amusement.

Most extraordinary of all are the accounts of presumed nefarious deals made with the devil in return for his incredible virtuosity. Certainly Paganini's appearance did little to belie such rumors. Tall, gaunt, sunken-cheeked and sallow-faced (he was actually physically ill much of his life), he could easily whet public appetite for the macabre, such as the rumor (which he also denied publicly, knowing it would increase his audiences) that when he played his phenomenal variations on "*Le streghe*" ("The Witches") in Vienna, a devil with horns and tail had been plainly seen "directing his arm and guiding his bow."

Though he was surely the greatest violinist the world had yet produced, Paganini was not above subterfuge to increase his audience's amazement. For example, when he played the present D major concerto, he announced that it was in the key of E-flat, and the orchestra played from parts in that key. Violinists were astonished at the ease with which Paganini played virtually impossible passages. In fact, he secretly tuned his violin up a half-step, so that he could play the entire concerto as if written in D, which made the reaches, the string crossings, and the double-stops far more grateful (though scarcely simple!).

For all his showy qualities, which the serious-minded are likely to consider charlatanism, Paganini was nonetheless a powerfully expressive player as well, and numerous accounts report that his performance of this or that Adagio moved his audience to tears. Other composers were astonished. Schumann, the outspoken opponent of musical philistinism, declared that Paganini represented "the turning point in the history of virtuosity" and promptly tried to work Paganini's violinistic effects into his own *Symphonic Etudes* for solo piano. Berlioz called him "a comet" and spoke favorably of his compositional work in the usually sarcastic *Evenings in the Orchestra*, noting his



Nicolò Paganini

"works of novel effect, ingenious contrivances, noble and grandiose forms, and orchestral combinations unknown before his time." And Franz Liszt was quite overwhelmed: "What a man, what a fiddler, what an artist! Heavens! What suffering and misery, what tortures dwell in those four strings!" Liszt was so impressed that he seems to have modeled himself rather consciously on Paganini, at least during the early years of his career devoted largely to virtuoso concertizing, with the same willingness to fabulate about his own life. In short, a case could be made for considering Paganini to be, after Beethoven, the most influential musician of the nineteenth century.

Given the way Paganini treated his works as the products of a closely held corporation, we know all too little about their composition and first performance. The Adagio of the D major concerto is said to have been inspired by the acting of the Italian tragedian Demarini, who impersonated a hopeless prisoner praying for God to end his life. Paganini saw the actor in Milan about 1815, so that could offer some help in dating the concerto, were it not for the fact that the same story has been told about the Adagio of the B minor concerto!

There is, in any case, no doubt that in this music Paganini is a composer thoroughly Italianate in his approach. The melody dominates, whether it is a solo violin (as here) or the voice in an opera by Paganini's younger contemporary Rossini. The accompaniment, while full of delicate touches, exists largely as a setting for the jewel, which is the solo part. Using the traditional fast-slow-fast sequence of movements inherited from the Baroque and newly expanded by Classical concerto composers, Paganini created a work in which his performance was to dominate from the electrifying first entrance, after the orchestral ritornello, to the final bar.

—Steven Ledbetter



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Franz Schubert
Symphony No. 6 in C, D.589

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. According to dates on the manuscript, he began his Symphony No. 6 in October 1817 and completed it in February 1818, when he was twenty-one; it was played that year under Otto Hatwig with an amateur orchestra that had grown out of the Schubert family string quartet. The first public performance was given on 14 December 1828 by the Gesellschaft der Musikfreunde (Society of the Friends of Music) in Vienna, less than a month after the composer's death. Schubert's "Great" C major symphony, the eighth and last of his completed symphonies, was originally scheduled for that occasion, but Schubert substituted his "little" C major symphony, the Sixth, when the larger work proved too difficult; he died before the Sixth was put into rehearsal. (If we are to number Schubert's symphonies in accordance with recent scholarship, the "Unfinished" becomes the Seventh and the "Great" C major becomes the Eighth; see below.) The first American performance of the Schubert Sixth was given at Theodore Thomas's Summer Nights Concerts in New York's Central Park Gardens on 22 June 1875. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Schubert's last two symphonies, the so-called *Unfinished* seventh and the *Great* C major, neither of which he heard in his lifetime, still sound so daringly original and innovative—the *Unfinished* in its truly Romantic approach to orchestral colors, textures, and mood-painting, the *Great* C major in its combination of rhythmic energy with a length previously unattempted in the symphonic literature—that their overshadowing the composer's earlier six is in no way surprising. Schubert's first three youthful and energetic symphonies—the First composed while he was a student, the Second and Third during his years of schoolmastering—are given occasional airings. No. 4 in C minor (the *Tragic*) and the Fifth in B-flat are heard semi-regularly, the Sixth hardly at all.

For no apparent reason—or for what can only be considered its failure to receive proper attention—Schubert's Sixth Symphony has been generally regarded as the

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least successful of the eight: Maurice J.E. Brown, in the New Grove Dictionary of Music and Musicians, dismisses it as "a transitional work . . . inhibited by . . . the language of his earlier symphonies." Others have faulted it for its suggestions of what they view as watered-down Rossini. The Italian composer's operas were the rage of Vienna at this time,* and it is true that some of the thematic materials, and the woodwind writing in particular, in the second and last movements of Schubert's Sixth do suggest the operatic stage. But there is more here of Schubert than there is of Rossini; for Schubert writing in the manner of the other composer, listen rather to his C major overture *In the Italian Style*, D.591, composed November 1817 while the Sixth Symphony was still in progress.

In the slow introductions to his first three symphonies, Schubert had already demonstrated the ear for orchestral color that is immediately apparent in this symphony's Adagio introduction, especially in the clear separation of string and woodwind sonorities. Another important stylistic trait which harks back to the three earlier symphonies is the sectional organization of the second and fourth movements, which are built upon the *alternation* of thematic materials rather than upon their development. But however clear the stylistic ties to the First, Second, and Third symphonies, much more telling is what emerges from a consideration of the Sixth with regard to the Fourth and Fifth, both composed in 1816. The Fourth Symphony, the *Tragic*, Schubert's first in the minor mode, may be regarded as a study in mood and color. The Fifth, Schubert's only symphony besides the *Unfinished* without a slow introduc-

*The years 1816, 1817, and 1818 saw productions in Vienna of Rossini's *L'inganno felice* and *Tancredi, L'italiana in Algeri* and *Ciro in Babilonia*, and *Elisabetta, regina d'Inghilterra* and *Demetrio e Polibio*, respectively. *Il barbiere di Siviglia* and *La gazza ladra* arrived the following year. Rossini himself visited Vienna in March 1822.

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tion, and also his most lightly scored—there are no trumpets and drums, and the wind section omits clarinets—is marked by lightness, grace, and an economy of means. With the Sixth, the composer seems to be aiming at a new kind of symphonic weight, especially in the first-movement Allegro, where the two cut-time beats per bar are pointedly measured and frequently accentuated with *sforzando* accents. Significant too, in this regard, is the Sixth Symphony's third movement: Schubert's first symphonic scherzo is broadly enough conceived to include a "new theme" for woodwinds in thirds in its middle section, and the expansive contrasting Trio, in addition to its slower pace, exploits the same sort of harmonic contrast by third-related keys that Schubert uses in the corresponding movement of the *Great* C major. Harmonic contrast by third-related keys is also crucial in helping to support Schubert's lengthy finale, which offers each of its multi-sectional themes twice through. There are also, in this finale, some striking anticipations of the *Great* C major's last movement: in the woodwind tune (again in thirds) of the second thematic block, in the persistent dotted-rhythm string figure which supports that tune, and in the fanfare-like pronouncements of the coda. And there is another striking anticipation of the *Great* C major in the first-movement coda of the Sixth, which, like the first-movement coda of the *Great*, brings a faster tempo and an integration of material from the slow introduction into the main body of the Allegro.

At this point one wants the logical jump to the *Great* C major, but here, unfortunately, the system breaks down: the symphony seems to have become troublesome for Schubert. The Sixth was completed in February 1818. There are sketches for a symphony in D from May 1818, and for one in E from August 1821. The date October 1822 appears at the beginning of the *Unfinished* Symphony's full score. And, according to the most recent research, Schubert began the *Great* C major in the summer of 1825—seven years after the "little" C major Sixth. The fairly smooth flow of symphonies up to the Sixth leads, then, to two abortive efforts; next to the *Unfinished*, whose musical language proved so startlingly novel that Schubert ended up abandoning it after two movements; and only several years later to the biggest "classical" symphony that has come down to us.

So the Sixth represents an ending point in the first long stage—perhaps the only period that can even be viewed as a stage—of Schubert's development as a symphonist. It is a work of consolidation, invention, and anticipation, but one which also stands worthy of attention in its own right, for its fascinating blend of symphonic and operatic styles with Schubert's own individual approach to instrumentation and musical form, and not least for its sense of humor, which informs particularly the woodwind banter and trumpet-and-drums panoply of the final pages.

—Marc Mandel



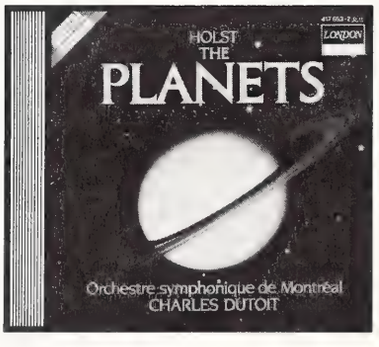
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NOTES

Richard Wagner
Overture to *The Flying Dutchman*

Wilhelm Richard Wagner was born in Leipzig on 22 May 1813 and died in Venice on 13 February 1883. He composed his romantic opera Der fliegende Holländer *(*The Flying Dutchman*) between 18 May and 22 August 1841, though the overture was not composed until that November; Wagner drafted it on the 5th of the month and evidently completed the full score on 19 November. He revised the ending twice, in the spring of 1852 and again in January 1860. The opera received its first performance in Dresden on 2 January 1843 with the composer conducting. In its final form, the overture calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, harp, and strings.*

In his earliest works for the stage, Wagner moved from one model to another with almost bewildering rapidity: Weber and Marschner for *Die Feen* (1833-34), Auber and Donizetti for *Das Liebesverbot* (1834-36), and Meyerbeer for *Rienzi* (1837-40), his first real success. These works gave Wagner the experience of writing for the stage in virtually every style going in the 1830s, but none of them was satisfactory to him.

Coming soon after *Rienzi*, *The Flying Dutchman* marks an astonishing advance in the development of the composer's personality and dramatic concerns. Indeed, from our vantage point, we can perceive several ways in which the *Dutchman*, for the first time, shows us the "real" Wagner, though it is a Wagner whose style would develop markedly in the years to come. Already we find the characteristic theme of the protagonist's redemption through the unquestioning love of a woman, a theme that, in one form or another, returns time and time again in Wagner's music. And we find the repeated use of characteristic thematic ideas (later called *leitmotifs*) to recall characters, incidents, or pyschological states. Wagner himself drew attention to this fact in his *Communication to my Friends* of 1851:

> I remember that, before I proceeded to write *Der fliegende Holländer*, I first sketched Senta's ballad in the second act, composing both the text and the melody; in this piece I unwittingly planted the thematic seed of all the music in the opera.... When I came eventually to the composition the thematic image I had already perceived quite involuntarily spread out over the entire drama in a complete unbroken web....

This is something of an overstatement ten years after the fact, where it reflects more clearly Wagner's preoccupation with the symphonic network of motives that would form the backbone of *The Ring*, which he was then planning. Nonetheless, elements of Senta's ballad do recur in psychologically apposite places throughout the score.

The vividness of the music associated with the sea and its stormy countenance is surely a reflection of Wagner's own dangerous and uncomfortable voyage in 1839 when, trying to avoid his creditors, he embarked at Riga with his wife and their Newfoundland dog on a voyage for England and, ultimately, Paris. The ship, which had no accommodations for passengers, encountered a fearful Baltic storm and took shelter on the coast of Norway. Wagner's autobiography *Mein Leben* recalled:

> The passage through the Norwegian fjords made a wondrous impression on my fancy. A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seamen's song in my *Flying Dutchman*.

The Flying Dutchman tells the story of a Dutch sea captain condemned by his own curse to sail with his crew for all eternity until he finds a woman who will love him faithfully until death. Every seven years he is allowed a respite in his perpetual wandering to seek such a woman. For centuries he has sought and been betrayed. As the opera opens, the seven-year period is up, and the Dutchman encounters a Norwegian shipowner, Daland, who has a lovely daughter named Senta. Attracted by the wealth stored in the Dutchman's hold, the avaricious Daland urges him to woo his daughter. Senta, as it happens, has heard the tale of the Flying Dutchman and has long expressed sympathy for his plight. (She is, indeed, the only person in the story who recognizes him at his arrival.) She agrees to be faithful to him, and they pledge themselves to one another. Soon after, the Dutchman, partly overhearing a conversation between Senta and another suitor, the hunter Erik, assumes that he has been betrayed and rushes off, vowing never again to try to find a faithful woman, but simply to sail until the last judgment. Senta climbs to a high rock at the edge of the bay, and, crying "Here I stand, faithful until death," she casts herself into the water. Immediately the Dutchman's ship sinks and he and Senta are seen to rise from the waves, transfigured in light.

The overture is tautly constructed on thematic ideas from various parts of the opera, but the main themes, heard at the outset, both come from Senta's ballad, the first music that Wagner composed for the score. The overture begins with hollow open fifths and tremolo strings, while the horns and bassoons sound forth in D minor the refrain derived from Senta's ballad. After this has been developed, dying away to the tense pulse of the timpani, a striking contrast appears in the English horn, a sweetly consoling melody also drawn from Senta's ballad (where she sings, "Ah, pale

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seaman, if only you could find her; pray to God that some maiden will remain faithful to him"). These two ideas contend musically in a developmental passage that suggests the stormy sea and the storms in the Dutchman's heart. Suddenly all four horns blare out a three-note figure in unison, silencing the orchestra. This is the call of the Norwegian sailors (surely the same call that Wagner found so striking while resting in the safety of the fjords in 1839). Gradually the mood turns cheerier, as the storm dissipates and the sailors dance (to music taken literally from the third act of the opera). This is but a brief respite, for soon the dramatic and musical contest begins again, now with three elements: the Dutchman, the sailors' dance, and Senta's prayers, which recur climactically in different keys, ever brighter, but each time undercut by the hovering, rocking figure of the Dutchman's eternal wandering. This dramatic interpretation of the opera to follow culminates in a D major coda, in which Senta's prayer becomes a shout of triumph.

In the original version of the overture, this was a conventional cliché (indeed, even now the beginning of this coda sounds rather cut-and-dried). But it is here that the mature Wagner added a completely new ending, starting at the moment where the harp enters for the first time in the piece. It was an entirely different composer—a Wagner who had completed *Tannhäuser*, *Lohengrin*, *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Tristan und Isolde*—who wrote these final pages of the overture to *The Flying Dutchman*. The transfiguration of Senta and the Dutchman, which will occur at the end of the opera, is already foreshadowed in this music of ecstasy, new-dreamed by the composer who had attained the culmination of his craft and imagination in *Tristan* before returning to the work of his early maturity for a final, eloquent touching-up.

—Steven Ledbetter

Johannes Brahms
Concerto in A minor for violin and cello, Opus 102

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He composed his Double Concerto at Thun in Switzerland in the summer of 1887 and led its first public performance at Cologne on 18 October 1887, with Joseph Joachim and Robert Hausmann as the soloists (see below). Details of the first American performance are given below. In addition to the solo performers, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

After completing his Fourth Symphony, Brahms wrote only one more work for orchestra in the more than ten years that remained to him, concentrating instead on chamber music, small choral pieces, songs, and piano and organ music. But the last work involving orchestra, the Double Concerto, Opus 102, was a work viewed in the early years as knotty and inaccessible. It is, without any doubt, as closely wrought as anything by Brahms, a serious work of great strength with little in it of mere virtuoso flash. And yet the solo instruments are given prominent and very different roles (the cello predominating slightly and given to taking the lead) that are carefully woven into the texture and designed especially to produce rich sonority when the two soloists are playing without orchestral accompaniment.

In a sense Brahms conceived the concerto as a peace offering to his friend Joseph Joachim, from whom he had been estranged since 1880, when his clumsy attempts to patch up the Joachims' marriage, which was foundering over Joachim's apparently

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unreasonable jealousy, actually precipitated their divorce. The violin and cello parts were conceived for Joachim and for Robert Hausmann (cellist of the Joachim Quartet); Brahms sent them the solo parts from Thun, Switzerland, where he had composed the concerto during the summer of 1887. A piano rehearsal at Clara Schumann's home in Baden-Baden late that September marked the first time the two men had spoken in some seven years. The first public performance took place just under a month later. The response was mixed, and even today the Double Concerto is the least familiar of Brahms's four concertos. Tovey explains the cool reaction this way: "Brahms did not make the new work a systematic display of the charms of the new combination, but simply expressed some of his most powerful and dramatic ideas for all the world as if the combination of instruments was perfectly familiar."

For the American premiere, given by Theodore Thomas just over a year later, on 5 January 1889, the difficulties of the solo parts induced the violinist and cellist to undertake a heroic sacrifice to benefit the performance. The two soloists, Max Bendix and Victor Herbert, both personable young men in their twenties (Herbert was not yet known as an operetta composer but was regarded as the finest cellist in America), knew that the main part of the rehearsal period would fall within the period of Christmas and New Year's, seasons normally full of social obligations, especially for genial young fellows like themselves. So in order to allow themselves enough time to rehearse their demanding parts, and to fortify their resolution to turn down all party invitations, the two young men abjured shaving during the rehearsal period. Their decision was apparently a good idea, since all the critics praised the playing, though, as the *Musical Courier* asserted, the concerto itself was "not the most catchy thing imaginable."

The concerto opens with a brief forceful assertion for full orchestra interrupted by the unaccompanied cello for a meditative recitative that takes off from the orchestra's last three notes. The orchestra tries again, this time with a more lyrical idea, but now the violin picks up the close of the phrase as the basis for its recitative. The cello rejoins the violin in a brief virtuosic display that leads into the orchestral exposition proper; it elaborates the two ideas already presented, linking them with a dissonant syncopated idea that will have consequences later. The brevity of the thematic ideas as originally presented does not of course prevent Brahms from working out a long-breathed symphonic development in which the solo instruments participate themati-

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cally as well as having enormously difficult parts making demands on solo technique and ensemble.

By contrast with the terse first-movement themes, the lyrical melody that opens the slow movement, growing out of Brahms's favorite horn call figure, is elaborated into generous length, with the solo instruments highlighting the richly textured orchestral strings. A new theme, rather folklike in character, provides contrast of key, and the return to the tonic brings the two melodies back in reverse order, the principal theme this time wonderfully elaborated in the winds while the two solo instruments sing their hearts out in unison.

The cellist leads off the proceedings in the closing rondo-sonata to introduce the lightly scored principal theme in A minor; the cellist also has first crack at the second theme, in C major. But when he attempts to assert rondo form by returning to the opening theme and key, the violin disagrees and brings further elaboration that will lead to new episodes, including passages in the stirring Hungarian gypsy style that Brahms managed so well. When both themes have been restated in the tonic at the recapitulation, the soloists take off on their hair-raising run homewards, while Brahms considerately scores the orchestra very lightly to give his soloists every opportunity of having the last word.

—S.L.

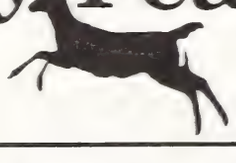


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Igor Stravinsky
Petrushka, Burlesque in four scenes (original version, 1911)

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. He composed Petrushka *at Lausanne and Clarens, Switzerland, at Beaulieu, in the south of France, and in Rome, between August 1910 and 26 May 1911. The first performance was given by Diaghilev's Russian Ballet at the Théâtre du Châtelet, Paris, on 13 June 1911. Scenario, scenery, and costumes were by Alexandre Benois, whose name appears on the title page as co-author of these "scènes burlesques" and to whom the music is dedicated. The choreography was by Michel Fokine. Pierre Monteux conducted, and the principal roles were taken by Vaslav Nijinsky as Petrushka, Tamara Karsavina as the Ballerina, Alexander Orlov as the Moor, and Enrico Cecchetti as the Magician. It was also Monteux who conducted the first concert performance, on 1 March 1914 at the Casino di Paris, with Alfredo Casella playing the piano solo.* Petrushka *came to the United States with the Russian Ballet and was danced here for the first time at the Century Theatre, New York, on 24 January 1916, Ernest Ansermet conducting and with Léonide Miassine (later Massine), Lydia Lopokova, and Adolf Bolm. In 1946 Stravinsky reorchestrated* Petrushka, *the new edition being generally identified by the date of its publication as "the 1947 version," which reduces the numbers of woodwinds, horns, trumpets, and harps originally required (and of which more below). Today's performance is of the original 1911 version, which call for four flutes, two piccolos, four oboes, English horn, four clarinets and bass clarinet, four bassoons and contrabassoon, four horns, two trumpets, two cornets, three trombones, tuba, timpani, triangle, tambourine, bells, cymbals, snare drum, military drum, bass drum, xylophone, celesta, two harps, piano, and strings. The pianist at this performance is Benjamin Pasternack.*

In 1910 Stravinsky became the darling of Paris with a brilliant ballet, *The Firebird*, produced by Diaghilev's Russian Ballet. The impresario had risked failure with a young and relatively unknown composer (Stravinsky turned twenty-eight a week before the premiere), and he had enjoyed a resounding triumph. Naturally he wanted a new Stravinsky ballet for the following season, and he was overjoyed with the proposed scenario: an exotic picture of life in prehistoric Russia featuring the sacrifice of a maiden, who is chosen for the honor of dancing herself to death for the fertility of the earth. The work promised wonderful richness of orchestral color and rhythmic energy, two features that Stravinsky had already demonstrated in abundance.

After the Paris season ended, the young composer went off with his family for a vacation in Switzerland, first to Vevey, then to Lausanne, with every intention of composing his planned ballet. But his musical fantasy took him in an utterly unexpected direction. Before starting the ballet (which he eventually did finish as *Le Sacre du printemps*), he wanted to compose something quite different by way, almost, of recreation. He had in mind a little concerto-like piece for piano and orchestra; his first image was of a romantic poet rolling two objects over the black and white keys, respectively, of the piano (this image was to give rise to the complex bichord consisting of C major and F-sharp major simultaneously arpeggiated). Later his image became more detailed, with the piano representing a puppet suddenly come to life and cavorting up and down the keyboard, metaphorically thumbing his nose at the orchestra, which would finally explode in exasperation with overwhelming trumpet blasts. "The outcome," Stravinsky wrote, "is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

Having finished this little piece, Stravinsky hunted for a suitable title and was delighted when it occurred to him to call it *Petrushka*, after a puppet character (roughly

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the Russian equivalent of Punch) popular in Russian fairs. Soon after, Diaghilev came to visit, expecting to hear some of the new ballet.

> He was much astonished when, instead of sketches of the *Sacre*, I played him the piece which I had just composed and which later became the second scene of *Petrushka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and plot in accordance with ideas which I suggested . . . I began at once to compose the first scene of the ballet.

The work was put on the stage with the collaboration of designer Alexandre Benois, who entered enthusiastically into Stravinsky's vision, eager as he was to "immortalize" Petrushka, "my friend since my earliest childhood." The choreography was created by Michel Fokine, who described the rehearsals, on the stage of the Paris Opera, as often degenerating to lessons in mathematics, since the dancers had so much difficulty with Stravinsky's irregular fast rhythms. Once orchestral rehearsals started with Pierre Monteux, some of the players were offended at the curious sounds they were asked to make with their instruments. The scene changes were hampered by the fact that they had to be made in total darkness, and it was a noisy darkness, since Stravinsky had placed four drums in the prompt corner to play a continuous racket of sixteenth-notes to link scenes. Yet all the problems vanished in that most magical of balms, a successful opening night. One critic hailed the work as "a masterpiece, one of the most unexpected, most impulsive, most buoyant and lively that I know." Though the success was credited to the effectiveness of all the elements—not least Nijinsky's brilliant



A drawing by Alexandre Benois of Stravinsky at work on "Petrushka," April 1911

performance as the mechanical puppet with searing emotions—the music came in for lavish praise.

Petrushka became a banner work for the Russian Ballet, enjoying enormous success all over Europe and even in America, where in most cities it was the first work of Stravinsky's to be performed. Of course no one at the time could predict that Stravinsky would go on very soon to an even more astonishing and seminal work, *Le Sacre du printemps*, one that proved disconcerting even to many of Stravinsky's warmest admirers. Still, even though *Le Sacre* is universally regarded as the more important work, *Petrushka* remains as fascinating and delightful as these early appreciative critics found it. From the opening measure it positively dazzles the listener with its color and energy, and it moves with easy assurance between the "public" world of the fairground and the "private" world of Petrushka and his fellow puppets. The music is often so gestural that even in a concert performance, the images of the dancers are likely to perform in the listener's mind's eye.

The scenario is divided into four scenes, of which the first and last take place on the Admiralty Square in St. Petersburg during the 1830s during the Shrove-Tide fair (just before the beginning of Lent). These scenes are filled with incident and with elaborate overlays of musical figures representing the surge of characters coming and going at the fair. The second and third scenes of the ballet are interiors, devoted to the private emotional life of the puppet Petrushka, who is in love with the ballerina, while she in turn is enchanted by the Moor. Only at the very end of the work do the "public" and "private" worlds—or should one say "reality" and "fantasy"?—become entangled with one another.

The "plot" as such can be briefly told: the crowds at the fair are drawn to a small theater, where a showman opens the curtains to reveal three lifeless puppets,



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The second scene begins as *Petrushka* is kicked or thrown into his little cell. He picks himself up and dances sadly, conscious of his grotesque appearance. He tries to fall in love with the ballerina, but when she enters, his ecstatic dance of joy is so uncouth that she flees. The third scene takes place in the Moor's cell. The ballerina captivates him, but their tryst is interrupted by the entrance of the jealous Petrushka. They quarrel, and the powerful Moor throws him out.

The final scene reverts to the main square, where the revelry has reached a new height. Crowds surge forward as all seek to celebrate the final evening before the start of Lent. Suddenly a commotion is heard in the little theater; Petrushka races out, closely pursued by the Moor, who strikes him down with a scimitar. The crowd is stunned by this apparent murder, and the showman is summoned. He, the supreme rationalist, demonstrates that the "body" is nothing more than a wooden puppet stuffed with sawdust. The crowd disperses. As the showman starts to drag the puppet offstage, he is startled to see Petrushka's ghost on the roof of the little theater, thumbing his nose at the showman and at all who have been taken in by his tricks.

We know that *Petrushka* was first conceived as a *Konzertstück* for piano and orchestra, and the music that Stravinsky wrote first corresponds to the Russian Dance at the end of the first tableau and the bulk of the second tableau, in which the piano plays a central role. But once he had embarked on the full-scale ballet, Stravinsky rather surprisingly forgot his musical protagonist, and the piano scarcely appears again, even when Petrushka is supposed to be onstage. When he rescored the work in 1946-47, Stravinsky corrected this oversight to some extent and gave the piano considerably more to play. It is usually claimed that Stravinsky's sole motivation for the revised orchestration was to enable him to copyright the work again, so that he could collect performance royalties. While the financial consideration certainly played a role in Stravinsky's thinking, Robert Craft notes, in an appendix to the first volume of Stravinsky correspondence that he edited, that many of the changes had been marked by Stravinsky years earlier as improvements that he desired after the experience of hearing *Petrushka* frequently in performance. In addition to increasing the piano part, the revision was also designed to correct many mistakes that had not been caught in the original edition and incorporate second thoughts to improve the projection of musical lines. Generating income from performance fees was a happy by-product.

—S.L.

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Charles Dutoit



Charles Dutoit, music director of the Montreal Symphony Orchestra, was born in Lausanne, Switzerland. He received formal musical training in violin, viola, piano, percussion, composition, and conducting at the Lausanne and Geneva conservatories. In 1959 he studied with Charles Munch at the Tanglewood Music Center. In 1967 he became music director of the Berne Symphony and assistant conductor of the Zurich Tonhalle Orchestra. Subsequently he was music director of the Göteborg Symphony and the National Symphony Orchestra of Mexico; he has since been guest conductor with more than 150 orchestras throughout the world. In February 1977 Mr. Dutoit was guest conductor with the Montreal Symphony for the first time; six months later he was appointed the orchestra's music director. Under an exclusive long-term contract with Decca/London since 1980, Mr. Dutoit and the Montreal Symphony have produced nearly thirty recordings, winning eighteen international awards, among them the Grand Prix du President de la Republique, the Prix Mondial du Disque de Montreux, the High Fidelity International Record Critics Award, Amsterdam's Edison Award, and the Japan Record Academy Award. Mr. Dutoit's recordings may be heard on the Decca/London, Deutsche Grammophon, Philips, CBS, and Erato labels. He and the Montreal Symphony have made annual appearances at Carnegie Hall since their debut there in 1982. Their many international tours have included Canada and the western United States in 1981, fifteen European concerts in 1984, fifteen concerts in Japan and at the Hong Kong Festival, and, in 1986, a fourteen-concert United States tour. In August 1987 Mr. Dutoit and the Montreal Symphony Orchestra will become the first Canadian orchestra to give five consecutive performances at the Hollywood Bowl in Los Angeles. In November 1987 they will tour six European countries.

In addition to his work in Montreal, Mr. Dutoit regularly conducts such major North American ensembles as the orchestras of Boston, New York, Philadelphia, Cleveland, Chicago, Pittsburgh, and San Francisco. From 1983 to 1986 he was principal guest conductor of the Minnesota Orchestra. He also travels to Europe each year to conduct the orchestras of Berlin, Munich, Amsterdam, Paris, and London, and he is a frequent

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guest conductor with the Israel Philharmonic. Mr. Dutoit made his Covent Garden debut with *Faust* in 1984, returning in 1986 for *The Tales of Hoffmann*. He makes his Metropolitan Opera debut in 1987 and is scheduled to return in 1990. During 1986-87 Mr. Dutoit's engagements included the Philadelphia Orchestra, the National Symphony in Washington, and the Pittsburgh Symphony. European concerts included Berlin, Amsterdam, and Paris, and a tour with the orchestra of the Maggio Musicale Fiorentino. In 1982 Mr. Dutoit was named "Artist of the Year" by the Canada Music Council and was named "Great Montrealer" by popular vote. Also that year he received "*honoris causa*" doctorates from the University of Montreal and the University Lavel. He has conducted the Boston Symphony Orchestra on many occasions since his debut in February 1981, including all three opening-weekend BSO concerts of the 1986 Tanglewood season.

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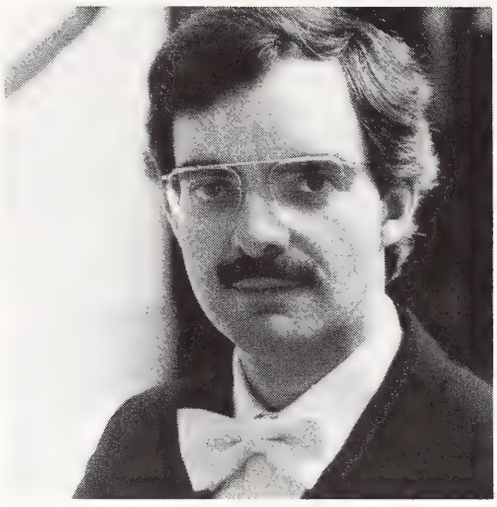
Five years ago, when she was ten, violinist Midori auditioned for Zubin Mehta and so dazzled him that he invited her to be a surprise guest soloist with the New York Philharmonic on New Year's Eve. Her playing drew a standing ovation, and she has gone on to perform with such artists as Isaac Stern and Pinchas Zukerman. In December 1983 she performed Paganini Caprices for President and Mrs. Reagan as part of the NBC television special "Christmas in Washington." Born in Osaka, Japan, on 25 October 1971, Midori began studying the violin with her mother at age four. In 1980, when she was eight, a tape of her playing was sent to the renowned violin pedagogue Dorothy DeLay and led to a full scholarship to the Aspen Festival. She came to New York in 1982 and is now a pupil of Ms. DeLay's at Juilliard. She has also been enrolled in the master classes of Pinchas Zukerman.

Midori's orchestral engagements have included the Philadelphia Orchestra, a special concert in Harlem with the New York Philharmonic, the Cleveland Orchestra, Montreal Symphony, Toronto Symphony, Rochester Philharmonic, and the St. Paul Chamber Orchestra with Pinchas Zukerman and Isaac Stern. She has toured Japan, Greece, Vienna, Germany, and Hungary. Her television appearances have included the "Today" Show, a feature about "Child Prodigies" on the MacNeil/Lehrer Report, and the

CBS news special "Juilliard and Beyond: A Life in Music." Midori has recorded the Bach Double Concerto, Vivaldi Double Concerto, and a Bach concerto with the St. Paul Chamber Orchestra and Mr. Zukerman on Philips. Future recordings include the Paganini Concerto No. 1 and works by Tchaikovsky with the London Symphony Orchestra under Leonard Slatkin.

During the 1986-87 season Midori made debuts in London and Spain with the London Symphony and Leonard Slatkin, and also appeared with the St. Louis Symphony, Toronto Symphony, Quebec Symphony, Buffalo Philharmonic, and several other American orchestras. This summer's festival appearances include Mostly Mozart, Tanglewood, Ravinia, Blossom, and the Hollywood Bowl; she also tours Japan, performing in recital and as soloist with the NHK Symphony and the Juilliard Orchestra. Highlighting her 1987-88 season are her debut with the Berlin Philharmonic under Leonard Slatkin and engagements with the Orchestre de Paris under Daniel Barenboim, the Chicago Symphony with Claudio Abbado, the Montreal Symphony with Charles Dutoit, the Phoenix Symphony, and the Milwaukee Symphony. She will also play recitals throughout Germany. Midori made her Boston Symphony Orchestra debut at Tanglewood last summer under the direction of Leonard Bernstein, drawing front-page attention in the New York *Times* after she unhesitatingly switched violins twice during the final moments of her performance because of two broken strings.

Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble made up of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist when he performed the Bruch Violin Concerto in G minor at Tanglewood that summer. In April 1986 he appeared with the orchestra in Symphony Hall, in a performance of Mozart's Violin Concerto No. 3 in G, K.216.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half under the instruction of his parents, both professional musicians. When he was nine his family moved to Regina, Saskatchewan, where he subsequently studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix

Galamir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977-83; prior to that he was concertmaster of the Regina Symphony and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Centre Orchestra in Ottawa, and he was soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition. During the 1983-84 season he was concertmaster of the Worcester Symphony.



You are invited to take complimentary

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Wednesdays 10:30-11:30 am
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Continuing through August 30

Tours will start and finish at the Friends Office.

Please register at the Friends Office, Tanglewood, 637-1600. Experienced volunteer tour guides are members of the Boston Symphony Association of Volunteers.

Jules Eskin



Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Tanglewood Music Center and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has also been heard in solo and chamber music recital in Symphony Hall and at Tanglewood.

1988 Tanglewood Schedule



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Coupon will be entered in a drawing for a free box of eight seats at a 1988 Tanglewood concert of your choice (subject to availability). Drawing will be held on February 1, 1988. Only one entry per family permitted. Employees of the Boston Symphony Orchestra, Inc. are not eligible. Winner will be notified by mail in mid-February.

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Festival of
Contemporary Music

30 July – 6 August
1987



Tanglewood Music Center

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Boston's
New Music
Ensemble

ANNOUNCES 1987-1988 15TH ANNIVERSARY SEASON

NOVEMBER 2

Premiere of semi-staged work **CYMBELINE after Shakespeare** composed and conducted by Charles Fussell. Guest artists include tenor David Gordon and a prominent actor as narrator.

DECEMBER 14

Conducted by David Hoose, a program of works by **Boston Composers** in honor of Arthur Berger's 75th birthday. Joan Heller, soprano.

FEBRUARY 8

Composers Born in 1938, featuring works by Charles Wuorinen, Joan Tower, Frederic Rzewski, John Heiss and David Stock. Conducted by John Harbison with soprano Roberta Gumbel.

MARCH 21

A Program of Premieres featuring works by Gunther Schuller and Nicholas C.K. Thorne written especially for COLLAGE's 15th Anniversary. Conducted by Gunther Schuller with Janice Felty, soprano.

All concerts on Monday evenings.

November program in Sanders Theatre, all others at Longy School of Music. Tickets from $10 to $5.

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For further information and a season brochure, call (617) 437-0231 or write: COLLAGE, 295 Huntington Ave., Suite 208, Boston, MA 02115.

1987 FESTIVAL OF CONTEMPORARY MUSIC
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Leon Fleisher, *Artistic Director*
Gilbert Kalish, *Chairman of the Faculty*

George Perle, *Composer-in-Residence*
Oliver Knussen, *Coordinator of Contemporary Music Activities*

Daniel R. Gustin, *Administrative Director*
Richard Ortner, *Administrator*
James E. Whitaker, *Chief Coordinator*

Works presented at this year's Festival were prepared under the guidance of the following Tanglewood Music Center Faculty:

Doriot Anthony Dwyer
Leon Fleisher
Margo Garrett
Dennis Helmrich
Max Hobart
Gilbert Kalish
Oliver Knussen
Joel Krosnick
Donald MacCourt
Gustav Meier
John Oliver
Peter Serkin
Fenwick Smith
Roger Voisin
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1987 Visiting Composer/Teachers

Elliott Antokoletz
Alexander Goehr
Leon Kirchner
Pieter van den Toorn

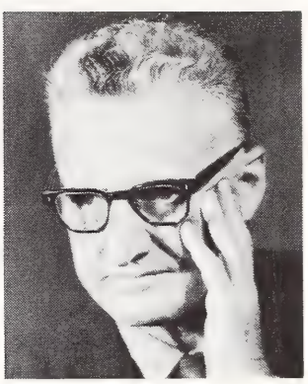
The Tanglewood Music Center is maintained for advanced study in music and sponsored by the Boston Symphony Orchestra

Seiji Ozawa, *Music Director*
Kenneth Haas, *Managing Director*

The 1987 Festival of Contemporary Music is sponsored in part by a grant from the Pepsico Foundation.

Dedication

The Tanglewood Music Center dedicates this year's Festival of Contemporary Music to the memory of Paul Fromm.



Paul Fromm
28 September 1906—
4 July 1987

Tanglewood
Music
Center

■ When Paul Fromm died a few weeks ago the musical scene in this country lost one of its most acute observers, one of its most avid listeners, and one of its most active supporters. Mr. Fromm was one of the important figures in music during the second half of the twentieth century, and although he has not been involved at Tanglewood for several years now, nowhere is his rich legacy more in evidence than in the concerts of this Festival.

A wine merchant who lived in Chicago most of his adult life, Mr. Fromm had a lifelong passion for the music of his time, and in 1952, with a mere fraction of the funds of the "important" foundations at the time, he founded the Fromm Music Foundation. The Foundation's purpose was (and is) to support the creation of new works by important composers of the day—both the senior and the younger generation—and to help underwrite performances of this and other significant contemporary music. The Foundation has had a large influence on the musical life of the United States, an influence which far outweighs its financial resources. The reason for this was the guiding spirit and relentless energy and determination of Fromm himself.

Beginning in 1958 Mr. Fromm got together with Aaron Copland and began presenting concerts of new music at Tanglewood in cooperation with the Tanglewood Music Center, and then, in 1964, in alliance with Gunther Schuller, the present Festival of Contemporary Music was initiated. The Foundation's support continued through 1983, with Mr. Fromm having seen the concept through its infancy and adolescence into a healthy maturity. Now the Festival is supported in part by the Pepsico Foundation and funds from the Boston Symphony Orchestra itself; but those early pioneering years were the crucial ones, and Mr. Fromm's vision and support, allied with the redoubtable Gunther Schuller, created the groundwork of success upon which we have built over the years at Tanglewood.

A modest and soft-spoken man with a thick German accent which revealed his origins as an immigrant in the '30s, Mr. Fromm could be tough and unyielding, especially when arguing the cause of contemporary music. He *loved* music and was passionately devoted as a listener to all its manifestations as a serious art form. His support for living composers and for new music was a result of this love for music, and he never sought a good deal of the public recognition that came to him later in his life—he always disdained the name "Fromm Week," which is how, informally, the Contemporary Music Festival at Tanglewood came to be known.

Paul Fromm's dream, which he articulated over and over in various ways and in various forums through the years, was that certain masterpieces of music written since 1945 enter into the standard repertoire of performing organizations and be accepted by the wider public of concertgoers. For the most part he did not live to see that happen; but to the end he believed fervently that it *will* happen, and, outside his family and his business, all his considerable energies were poured into the work of the Foundation. In an oft-quoted remark made in 1979 he said: "I am convinced that our century will eventually prove to be one of the great musical centuries. If we choose to ignore what is happening in our midst, it is exclusively our loss." Mr. Fromm's life and work helped a great deal to prevent that loss for many in an ever-widening musical community which cherishes the music of its time. We at Tanglewood are very proud of our association with Paul Fromm and dedicate this year's Festival of Contemporary Music to his memory in the hope that we, in our own way, are carrying on the ideals he helped set for us.

—Daniel R. Gustin
Administrative Director,
Tanglewood Music Center

Contemporary Music at Tanglewood

■ It is our hope that this year's Festival of Contemporary Music continues our aim to present a cross-section of musical manners and substances from what must be by now four or five generations of twentieth-century composers: our oldest composers (Bartók and Stravinsky) are nearly eighty years older than our youngest (Gandolfi, Yim, and Turnage). The presence at Tanglewood of both George Perle and Alexander Goehr, two composers who have most profoundly considered the nature and function of harmony in the music of our century, has prompted, perhaps, a sort of hidden theme through the Festival programs—that of different conscious attitudes to making "harmonic sense" in new music, something that directly unites the oldest and youngest composers alike.

These programs reflect, in part, the complementary personal choices of Mr. Perle and myself of music young and old that we feel is neglected, underrated, or highly promising, balanced with music by composers of generally acknowledged significance, from Carter and Imbrie to Lutosławski and Boulez. But above all we hope that these programs—quite different in character to last year's, but similarly varied—will provoke stimulating thoughts and considerations of several aspects of the state of creative music-making as we move toward the final decade of our century.

It remains to thank Leon Fleisher, Gilbert Kalish, Dan Gustin, and Richard Ortner for their constant support and effort to make this Festival happen, and last but not least the indefatigable James Whitaker and Carol Woodworth, without whom it certainly would not.

—Oliver Knussen
Coordinator of
Contemporary Music Activities,
Tanglewood Music Center

■ There has been support for contemporary music here at Tanglewood from the very beginning. How could there not have been with Serge Koussevitzky as Music Director and Aaron Copland as Head of the Composition Department and Chairman of the Faculty? Nevertheless, in 1964 Erich Leinsdorf, together with Gunther Schuller and Paul Fromm, thought it worthwhile to initiate what he called a "festival within a festival," a week-long series of concerts entirely devoted to contemporary music. Individual works by contemporary composers continued to be represented at other Tanglewood concerts, but where in earlier years several concerts devoted exclusively to music by contemporary composers might be scattered through the Tanglewood season, these now came to be incorporated into the Festival of Contemporary Music.

At least one reviewer of that first Festival expressed some apprehension about "the segregation inevitably imposed on [contemporary music] by its relegation to a 'special' series of concerts, without its treatment as an adjunct to larger concerts of conventional music." However, in the Tanglewood context the fear that the Festival would only become another contemporary-music ghetto has proven to be unfounded. For one thing, the special activities of the Contemporary Festival have not been entirely insulated from the "larger concerts." If I may be permitted a personal note, my own Concertino for Piano, Winds, and

Timpani had its first Tanglewood performance and its second performance anywhere when Gunther Schuller conducted it at a Contemporary Festival concert in 1980. This season it will move to the other side of the lawn, when Seiji Ozawa conducts it right alongside the Mendelssohn Violin Concerto. Ligeti will be heard twice this season, once on a concert of otherwise "conventional music" and again on a "segregated" Festival concert.

One of the problematical aspects of the relegation of contemporary music to "special" concerts is that this may tend to relegate it to specialist performers. The extraordinary quality of contemporary music performance at Tanglewood has much to do with the fact that it is an integral part of the training program of the Tanglewood Music Center, which means not only that new music will be given more rehearsal time here than one can expect or afford in a normal professional situation, but also that it will be performed by players who are being coached for performances of "conventional music" as well. Some forty years ago my suggestion that a Bartók quartet be included on a chamber music series was met with the retort, "Beethoven is good enough for me." "But that isn't the question," I countered. "Are you good enough for Beethoven?" I would confront performers with the same question. A Bartók quartet should not be entrusted to players who aren't good enough for Beethoven.

One of the advantages of a special Festival is that it can provide the means and facilities for the performance of works whose scope and character present economic and practical difficulties that would otherwise be prohibitive. When Erich Leinsdorf decided that he would like to conduct a concert performance of Schoenberg's one-act opera *Die glückliche Hand*, he chose to do it with the orchestra and chorus of the Fellowship Program on the "festival within a festival," rather than with the BSO as part of the Tanglewood Festival itself. That 1968 performance is still the only opportunity I've ever had to hear a live performance of this astonishing work.

Last year's composer-in-residence, Oliver Knussen, introduced a new component to the Festival. In recognition of the "huge strides that have been made in electronic and computer music studios" several of the concerts were preceded by a half-hour "Electro-Acoustic Prelude." We are repeating this practice this year. Apart from these Preludes, thirty-two different composers are represented, nine of them for the first time. The latter include young composers of significant promise as well as older ones of widely recognized achievement. A concert honoring the 100th birthday of Nadia Boulanger will feature music by some of her students and by her long-time friend, Igor Stravinsky. The oldest work on the Festival is Bartók's Third Quartet, composed in 1927; the newest works are my own *New Fanfares*, just completed, and Michael Gandolfi's *Transfigurations*, both especially composed for this year's Festival of Contemporary Music.

—George Perle
1987 Composer-in-Residence,
Tanglewood Music Center

References furnished on request



Peter Allen
Aspen Music Festival
Burt Bacharach
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Philip Glass
Natalie Hinderas
Dick Hyman
Interlochen Arts Academy and National Music Camp
Adam Makowicz
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
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Contemporary Music at Tanglewood

■ It has become difficult to define electronic music today without resorting to meaningless generalities. On the other hand, the musical and conceptual potential created by electronic resources is vast, new, exciting, troublesome, and in many cases has led to specific ways of understanding and making music that were previously inconceivable. In any case, the variety is extraordinary.

The nine pieces presented in this year's Electro-Acoustic Preludes demonstrate some of the current range and variety of the medium. The pieces by Baitz and Butler, for example, use machines (Synclavier and Yamaha equipment) which are modelled on traditional keyboard instruments, but which use computers to allow the composers to individually exercise an unprecedented level of control. The music has some of the flavor of keyboard and percussion instruments which are familiar to us, but the flow of the ensemble is entirely new. The pieces by Risset and Lansky, on the other hand, present us with sounds which are very familiar, the sound of the outdoors in the south of France, and some improvisations by a blues harmonica player. In these pieces, however, the composers are functioning somewhat like filmmakers. They are processing familiar sonic experiences through their musical imaginations showing us ways to listen to these sounds that are new, suggestive, and interesting, much as a filmmaker might frame familiar objects to allow us to see them as we never have before. In the works by Arzouman and Garton we see interesting applications of new ideas in mathematics and statistics. Arzouman's piece uses fractals as a model for events in the piece, and in Garton's piece slow and subtle changes in rhythm come about as a result of the application of probabilities. Finally the works by Schottstaedt, Belimov, and Truax indulge heavily in idiosyncratic approaches to rich and new sonic resources.

A serious question which always comes up is "How is this music to be presented, and heard?" It is essentially "sound on tape," and in most cases there is not the illusion of a recorded performance of some sort. It is probably safe to say, however, that 99% of the music we hear today is through recording. It is probably also safe to say that the illusion of a recording as mainly a "capture" of a live performance is becoming less critical for musical perception. It is surely safe to say that as a result we are beginning to be able to understand music in a much broader sense than ever before, from abstract sounds on tape, to the results of human performance, to the chirping of crickets on an August night.

If we play our cards right (produce good and interesting music) it is probable that in the near future we will not make such clear distinctions between music we consider "electronic" and what might whimsically be called "protein-based" music (or silicon vs. carbon-based sound). Instead we will notice that the lines are very blurry, and that music has become something much larger. In fact, you don't have to look very far to see it happening already . . .

—Paul Lansky

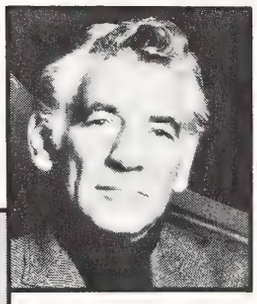
The Tanglewood Music Center is grateful to Paul Lansky of Princeton University for his assistance in coordinating this year's Electro-Acoustic Preludes.

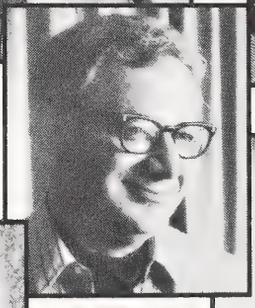
Representing some of the most distinguished American composers writing today

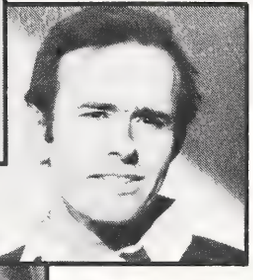
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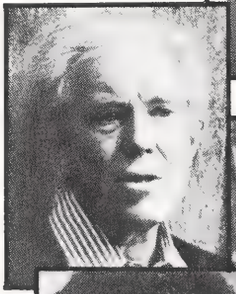

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Bernstein


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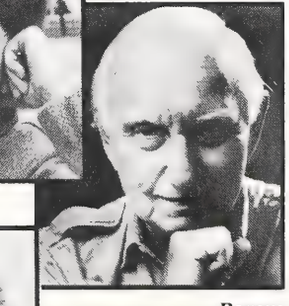

Del Tredici

Carter



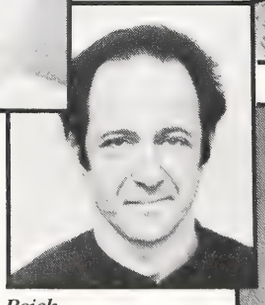
Kolb

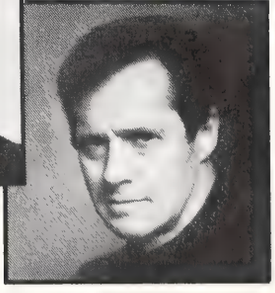



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1987 Festival of Contemporary Music
Thursday, 30 July at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

NEXUS
Bob Becker
William Cahn
Robin Engelman
Russell Hartenberger
John Wyre

STEVE REICH (b.1936)	Music for Pieces of Wood (1973)
TORU TAKEMITSU (b.1930)	*Raintree* (1981)
JOHN CAGE (b.1912)	*Third Construction* (1941)

INTERMISSION

traditional AFRICAN (arranged by NEXUS)	African Suite Fra Fra Mbira Kobina
GEORGE HAMILTON GREEN (arranged by NEXUS)	Novelty Ragtime Music (selections)

1987 Festival of Contemporary Music
Saturday, 1 August at 2 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

GEORGE PERLE
(b.1915)

New Fanfares (1987)*

ROGER VOISIN, conductor

CONLON NANCARROW
(b.1912)

Piece No. 1 for Small Orchestra (1943)
Piece No. 2 for Small Orchestra (1986)

OLIVER KNUSSEN, conductor

GYÖRGY LIGETI
(b.1923)

Monument—Selbstporträt—Bewegung,
Three pieces for two pianos (1976)

1. Monument. Strict and precise
2. Self-portrait with Reich and Riley (and Chopin is also there)
3. In delicate flowing motion

MICHAL TAL, piano
CAROL ARCHER, piano

INTERMISSION

MARK-ANTHONY TURNAGE
(b.1960)

On All Fours (1986)†

1. Prelude. Very tight and hard—
Refrain 1. Very expressive—
2. Allemande—
Refrain 2. Very expressive—
Allemande (Double)—
Refrain 3—
3. Gigue—
Refrain 4. Tumultuous—
Chorale. Sombre—
4. Sarabande. Dark and stately

OLIVER KNUSSEN, conductor



RUTH CRAWFORD
(1901-1953)

Three Songs, to words by Carl Sandburg,
for contralto, oboe, percussion, and piano,
with orchestral ostinato (1930-32)

Rat Riddles
Prayers of Steel
In Tall Grass

NAN HUGHES, mezzo-soprano
ANTHONY PRINCIOTTI, conductor

ANDREW IMBRIE
(b.1921)

Pilgrimage (1984)

I. Allegro
II. Andante maestoso

CLAUDIA CHUDACOFF, violin
SCOTT KLUKSDAHL, cello
ALISON YOUNG, flutes, piccolo
STEVEN JACKSON, clarinets
THOMAS HARVEY, percussion
MARGARET KAMPMEIER, piano
GUSTAV MEIER, conductor

*first performance
†U.S. premiere

Baldwin piano

The 1987 Festival of Contemporary Music continues on tonight's Boston Symphony Orchestra concert at 8:30, when Seiji Ozawa conducts George Perle's Concertino for Piano, Winds, and Timpani, with piano soloist Benjamin Pasternack.

1987 Festival of Contemporary Music
Sunday, 2 August at 10 a.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

Nadia Boulanger Centenary Concert

IGOR STRAVINSKY
(1882-1971)

Septet (1953)

I. ♩ = 88
II. Passacaglia
III. Gigue

CHRISTOPH FRANZGROTE, violin
MICHAEL AMORY, viola
SUSANNAH CHAPMAN, cello
KIMBERLY WILSON, clarinet
MARC FELDMAN, bassoon
DAVID GRIFFIN, horn
FLORENCE MILLET, piano

LOUISE TALMA
(b.1906)

The Ambient Air (1983)

I. Echo Chamber
II. Driving Rain
III. Creeping Fog
IV. Shifting Winds

JENNIFER MOREAU, violin
LINDA BARDUTZ, cello
JENNIFER STEELE, flute
JOHN ADAMS, piano

ARTHUR BERGER
(b.1912)

Ode of Ronsard (1986-87)*

ALICIA CORDELL, soprano
DENNIS HELMRICH, piano

PAUSE

AARON COPLAND
(b.1900)

Nonet for Strings (1960)

FRITZ KRAKOWSKI, violin
KEY MÄRKL, violin
DANIELA RODNITE, violin
SUSAN GULKIS, viola
CINDY FONDILER, viola
KATRINA SMITH, viola
SUSANNAH CHAPMAN, cello
RUTH WAEFFLER, cello
HEIDI HOFFMAN, cello

YUTAKA SADO, conductor



DAVID DIAMOND
(b.1915)

Quintet in B minor for Flute,
String Trio, and Piano (1937)

I. Allegro deciso e molto ritmico
II. Romanza. Lento, molto cantabile
III. Finale. Allegro veloce

AMY K. PORTER, flute
SIA-HUA CHANG, violin
MERCEDES LEON, viola
OWEN YOUNG, cello
BENJAMIN LOEB, piano

PAUSE

HAROLD SHAPERO
(b.1920)

Sonata for Piano Four-hands (1941)

I. Very slowly—Moderately fast
II. Slowly
III. Fast

KEVIN KENNER, piano
FLORENCE MILLET, piano

ELLIOTT CARTER
(b.1908)

String Quartet No. 4 (1986)

MARC SABAT, violin
MARGARET BICHTELER, violin
JUDITH ABLON, viola
KATJA LINFIELD, cello

*first performance

Baldwin piano



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1987 Festival of Contemporary Music
Sunday, 2 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
WOMEN OF THE TANGLEWOOD VOCAL PROGRAMS

OLIVER KNUSSEN
(b.1952)

Frammenti da 'Chiara' (1975/1986)†

WOMEN OF THE FELLOWSHIP VOCAL PROGRAM AND PHYLLIS CURTIN SEMINAR FOR SINGERS
ANNE MULLER, conductor

BRUCE SAYLOR
(b.1946)

Turns and Mordents, concerto for flute and orchestra (1977)

AMY K. PORTER, flute
JUN MÄRKL, conductor

WITOLD LUTOSŁAWSKI
(b.1913)

Chain 2, Dialogue for violin and orchestra (1985)†

1. Ad libitum
2. A battuta
3. Ad libitum
4. A battuta

RONAN LEFKOWITZ, violin
CARL ST. CLAIR, conductor

INTERMISSION

GEORGE PERLE
(b.1915)

Songs of Praise and Lamentation (1974)

I. From the 18th Psalm
II. Sonnets to Orpheus (Rilke)
III. In eius memoriam (Hollander)

ALICIA CORDELL, soprano
ANGELA COFER, mezzo-soprano
THOMAS FALLON, countertenor
BRAD CRESSWELL, tenor
ROCKLAND OSGOOD, tenor
PERRY WARD, baritone
ZHENG ZHOU, baritone
DON HALLCOM, bass

TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER, conductor

†U.S. premiere

Baldwin piano

1987 Festival of Contemporary Music

Electro-Acoustic Prelude
Monday, 3 August at 7:30 p.m.
Chamber Music Hall, Tanglewood

WILLIAM SCHOTTSTAEDT	*Water Music*, first movement (realized at CCRMA, Stanford)
MARTIN BUTLER	*Night Machines* (Princeton Studio)
SERGEI BELIMOV	*Et le Soleil dans la Nuit* (USSR)

Tanglewood
Music
Center

1987 Festival of Contemporary Music
Monday, 3 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

PIERRE BOULEZ (b.1925)	*Memoriale* (1985) LEEANN EDWARDS, flute PASCAL VERROT, conductor
TODD BRIEF (b.1953)	*Nightsong* (1985) MARGARET KAMPMEIER, piano

NED ROREM
(b.1923)

Last Poems of Wallace Stevens (1971-72)

Not Ideas about the Thing but the Thing Itself
The River of Rivers in Connecticut
A Child Asleep in Its Own Life
The Planet on the Table
The Dove in Spring
Interlude
Of Mere Being
A Clear Day and No Memories

GUIPING DENG, soprano
JEAN-GUIHEN QUEYRAS, cello
KAYO IWAMA, piano

INTERMISSION

THEODORE ANTONIOU
(b.1938)

Apheriosis (1985)

KEY MÄRKL, violin
OWEN YOUNG, cello
JENNIFER STEELE, flute
STEVEN JACKSON, clarinet
CAROL ARCHER, piano

MIRIAM GIDEON
(b.1906)

Creature to Creature, for voice, flute, and harp, from "An Animalculary" by Nancy Cardozo (1985)

I. The Fly
II. Spider
III. Snake
IV. Firefly
V. Hoot-Owl
Interlude
IV. L'Envoi

ANGELA COFER, mezzo-soprano
JENNIFER STEELE, flute
KAYO ISHIMARU, harp

ALEXANDER GOEHR
(b.1932)

Sinfonia for chamber orchestra, Opus 42 (1980)†

1. Introduzione. Lento—
Allegro non troppo—
2. Praeludium—3. Centrum—
4. Recitando—
5. Variazioni—6. Dankgesang

OLIVER KNUSSEN, conductor

†U.S. premiere

Baldwin piano

1987 Festival of Contemporary Music

Electro-Acoustic Prelude
Tuesday, 4 August at 7:30 p.m.
Chamber Music Hall, Tanglewood

BRAD GARTON	*Approximate Rhythms* (Princeton Studio)
JEAN-CLAUDE RISSET	*Sud*, first movement (LMA-CRNS)
RICK BAITZ	*Kaleidoscopes* (RPI)

1987 Festival of Contemporary Music
Tuesday, 4 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Burton Fine, viola
Jules Eskin, cello
Edwin Barker, double bass
Doriot Anthony Dwyer, flute
Ralph Gomberg, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with Leone Buyse, flute
Gilbert Kalish, piano
Oliver Knussen, conductor
Arthur Press, percussion
Kenneth Radnofsky, saxophone
Jerome Rosen, celesta
Carl St. Clair, conductor
Laurence Thornstenberg, English horn
Pascal Verrot, conductor

OLIVER KNUSSEN
(b.1952)

Ophelia Dances, Book I, for nine instruments, Opus 13 (1975)

Ms. DWYER: Messrs. THORSTENBERG, WRIGHT, KAVALOVSKI, KALISH, ROSEN, LOWE, FINE, and ESKIN
OLIVER KNUSSEN, conductor

GEORGE PERLE
(b.1915)

Monody II, for solo double bass (1962)

Mr. BARKER

LEON KIRCHNER
(b.1919)

Music for Twelve (1985)
(commissioned by the Boston Symphony Orchestra for its centennial in 1981)

Messrs. LOWE, FINE, ESKIN, BARKER; Ms. DWYER; Messrs. GOMBERG, WRIGHT, WALT, KAVALOVSKI, SCHLUETER, BARRON, and KALISH
PASCAL VERROT, conductor

INTERMISSION

KRÔDO MÔRI
(b.1950)

Premier Beau Matin de Mai (1987)†
(commissioned by the Min-On Concert Association of Japan for the Boston Symphony Chamber Players' 1987 Japan Tour)

Ms. DWYER; Messrs. GOMBERG, WRIGHT, WALT, KAVALOVSKI, SCHLUETER, BARRON, LOWE, FINE ESKIN, BARKER, and KALISH
PASCAL VERROT, conductor

PERLE

Monody I, for solo flute (1960)

Ms. DWYER

PERLE

Serenade No. 3 for piano and chamber orchestra (1983)

Allegro
Burlesco
Elegy (In Memory of George Balanchine)
Perpetuum Mobile
Finale

Messrs. KALISH, LOWE, ESKIN; Ms. BUYSE; Messrs. GOMBERG, WALT, WRIGHT, RADNOFSKY, KAVALOVSKI, SCHLUETER, and PRESS
CARL ST. CLAIR, conductor

†U.S. premiere

Baldwin piano

1987 Festival of Contemporary Music

Electro-Acoustic Prelude
Wednesday, 5 August at 7:30 p.m.
Chamber Music Hall, Tanglewood

BARRY TRUAX	*Solar Ellipse* (Simon Fraser University)
DAVID ARZOUMAN	Untitled No. 1 (Brooklyn College)
PAUL LANSKY	*Guy's Harp* (Princeton Studio)

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TANGLEWOOD MUSIC CENTER ORCHESTRA
OLIVER KNUSSEN, conductor

JAY ALAN YIM
(b.1958)

Karenas, for double string orchestra, harp, and antique cymbals (1986)*

IGOR STRAVINSKY
(1882-1971)

Movements for Piano and Orchestra (1958-59)

I. ♪ = 110
II. ♩ = 52
III. ♪ = 72
IV. ♪ = 80
V. ♪ = 104

PETER SERKIN, piano

ALEXANDER GOEHR
(b.1932)

Metamorphosis-Dance, Opus 36 (1974)†

INTERMISSION

MICHAEL GANDOLFI
(b.1956)

Transfigurations (1987)*
(commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund)

GERALD LEVINSON
(b.1951)

Anāhata: Symphony No. 1 (1984-86)

*first performance
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Baldwin piano

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1987 Festival of Contemporary Music
Thursday, 6 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

KRONOS QUARTET
David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Joan Jeanrenaud, cello

PETER SCULTHORPE
(b.1929)

String Quartet No. 8 (1969)

Con dolore
Risoluto
Con dolore
Con precisione
Con dolore

BEN JOHNSTON
(b.1926)

String Quartet No. 4, *Amazing Grace* (1973)

BÉLA BARTÓK
(1881-1945)

String Quartet No. 3 (1927)

Prima parte (Moderato)—
Seconda parte (Allegro)—
Recapitulazione della prima parte—
Coda (Allegro molto)

INTERMISSION

TERRY RILEY
(b.1935)

Conquest of the War Demons (1986)

Tanglewood Music Center
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Tanglewood Music Center

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November 6 (American Music Week Nov. 2-8)
"ALL THOSE AMERICANS" 8 pm
Coates Headrick Olsen Parris Sharpley
6:45 Meet the experimentalists:
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February 19
COMPOSERS WORKSHOP CONCERT 7 pm
Bauer Brusa Harris McDonald Yim
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April 1 (In memory of Paul Fromm)
"PANORAMA OF 20th CENTURY MUSIC" 8 pm
Couroupos Dick Láng Lifchitz Grisey
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6:45 Meet the experimentalists:
Laske Vercoe Huber

April 29 and 30
AN EVENING OF CONTEMPORARY OPERA 8 pm
D. Hoffman "A Noble and Sentimental Death"
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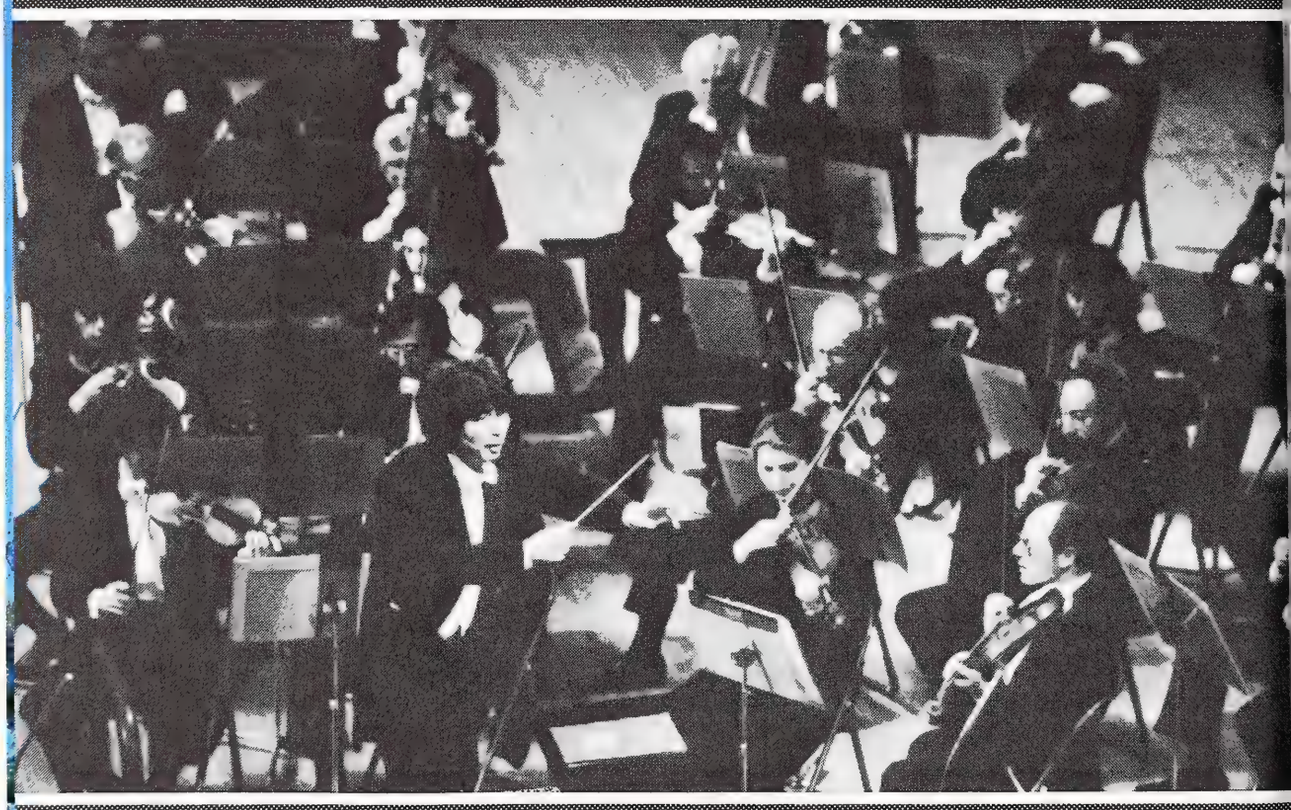
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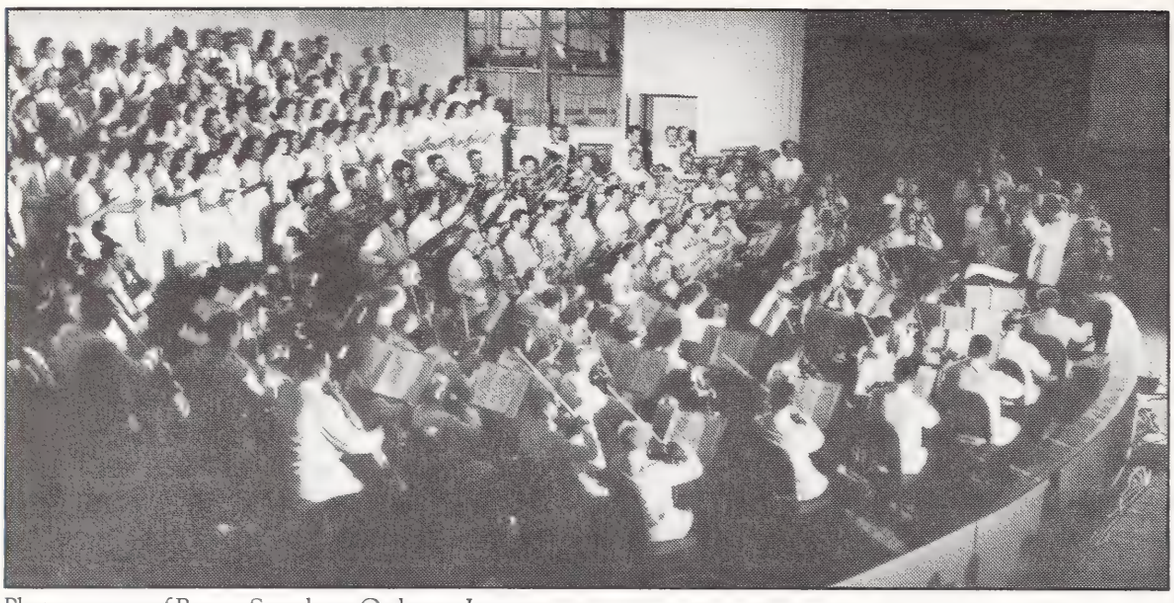


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TANGLEWOOD

The Tanglewood Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,"



A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival



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which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of what was then called the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today, as it celebrates its 50th anniversary, Tanglewood annually draws more than 300,000 visitors; in addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its third year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this

Remembrance of Things Tanglewood...

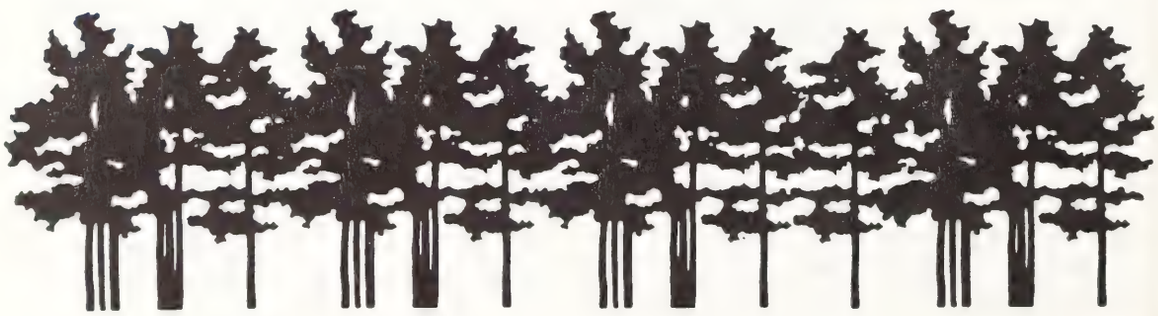
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orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with ten separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



Tanglewood's Fiftieth:
Beginning a Four-Year Celebration

This summer, Tanglewood embarks on a four-year celebration beginning with the fiftieth anniversary of the Boston Symphony Orchestra's first concerts at Tanglewood. 1988 marks the fiftieth anniversary of the construction of the Tanglewood Shed, in addition to festivities surrounding the seventieth birthday of Leonard Bernstein, which will be celebrated at the BSO's summer home. The 1989 season will be dedicated to Aaron Copland, who served as chairman of the Tanglewood Music Center faculty for twenty-five years, with many of the composer's major works to be featured throughout that season. The four-year celebration culminates in 1990 with the fiftieth anniversary of the founding of the Tanglewood Music Center, the world's preeminent academy of advanced study and training for young professional musicians. That year will also mark the conclusion of a $12 million fundraising campaign to raise funds for the TMC, many of whose alumni—world-renowned conductors, soloists, and composers—have been invited to participate in the 1990 Tanglewood season.

BOSTON SYMPHONY ORCHESTRA
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TANGLEWOOD INFORMATION

Ticket information for all Tanglewood Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling (413) 637-1940. Box office hours are from 10 a.m. to 6 p.m. Visa, MasterCard, and American Express are accepted.

Open Rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission is $8.00 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite. **Please note**, however, that rest rooms located in the Shed are closed during concerts.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. Thank you for your understanding and your courtesy.

Please note: In consideration of our patrons and artists, children under four years of age will not be permitted into the Shed or Theatre-Concert Hall for concerts. While all ages are admitted onto the lawn, everyone, including children, must pay full lawn admission price.

The Tanglewood Tent next to the Shed offers bar service and picnic space to Tent members on concert days. Tent membership is a benefit available to donors through the Tanglewood Friends Office.

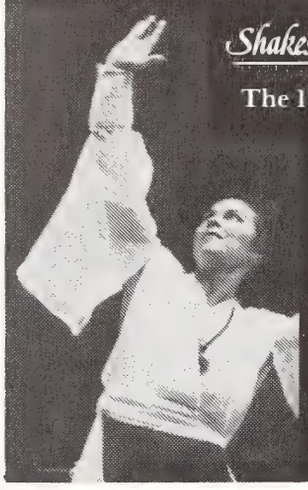
Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close Friday and Saturday nights; from 7 p.m. Theatre concert nights; and from 12 noon on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Tanglewood Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts.

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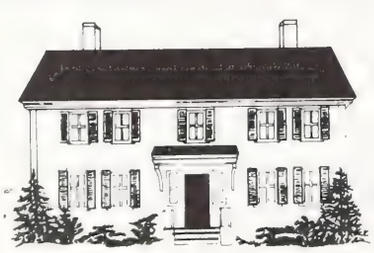
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SEIJI OZAWA



Seiji Ozawa became music director of the Boston Symphony Orchestra in the fall of 1973. Now in his fourteenth year as music director, he is the thirteenth conductor to hold that position since the orchestra's founding in 1881. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981, Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated this year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New

Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, Angel/EMI, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, amd Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for Angel/EMI. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recent recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, and BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson. This season, Mr. Ozawa and the orchestra recorded Mahler's *Resurrection* Symphony, music of Fauré, and, with soloist Krystian Zimerman, Liszt's two piano concertos and *Totentanz*, all for future release on Deutsche Grammophon.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
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Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
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Walter Piston chair
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Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
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Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
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Richard Mackey
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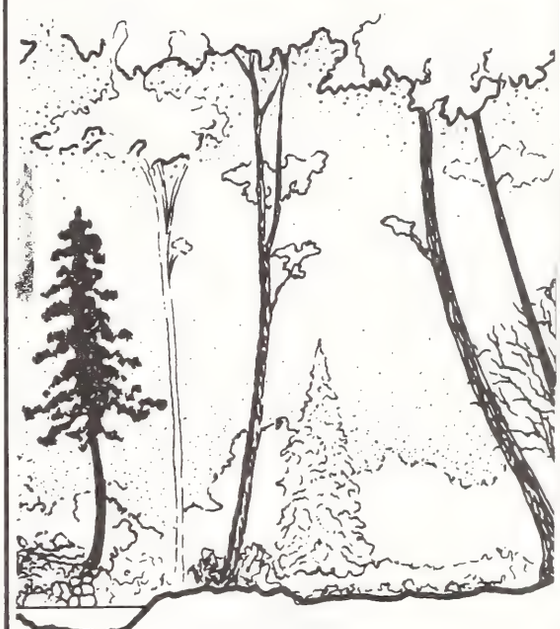
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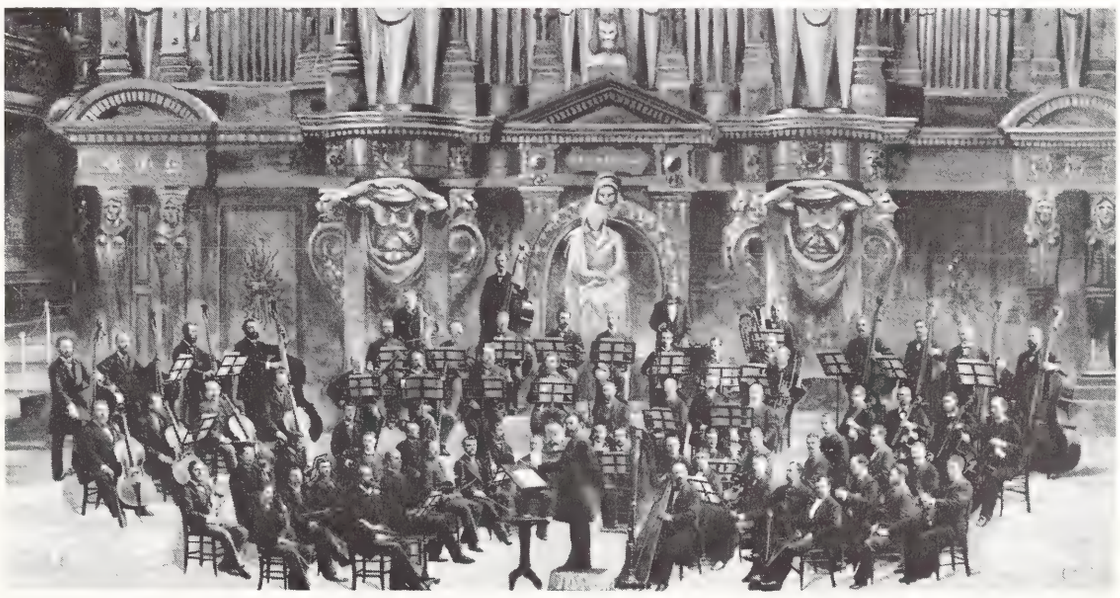
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 106th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during its summer season at Tanglewood, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.
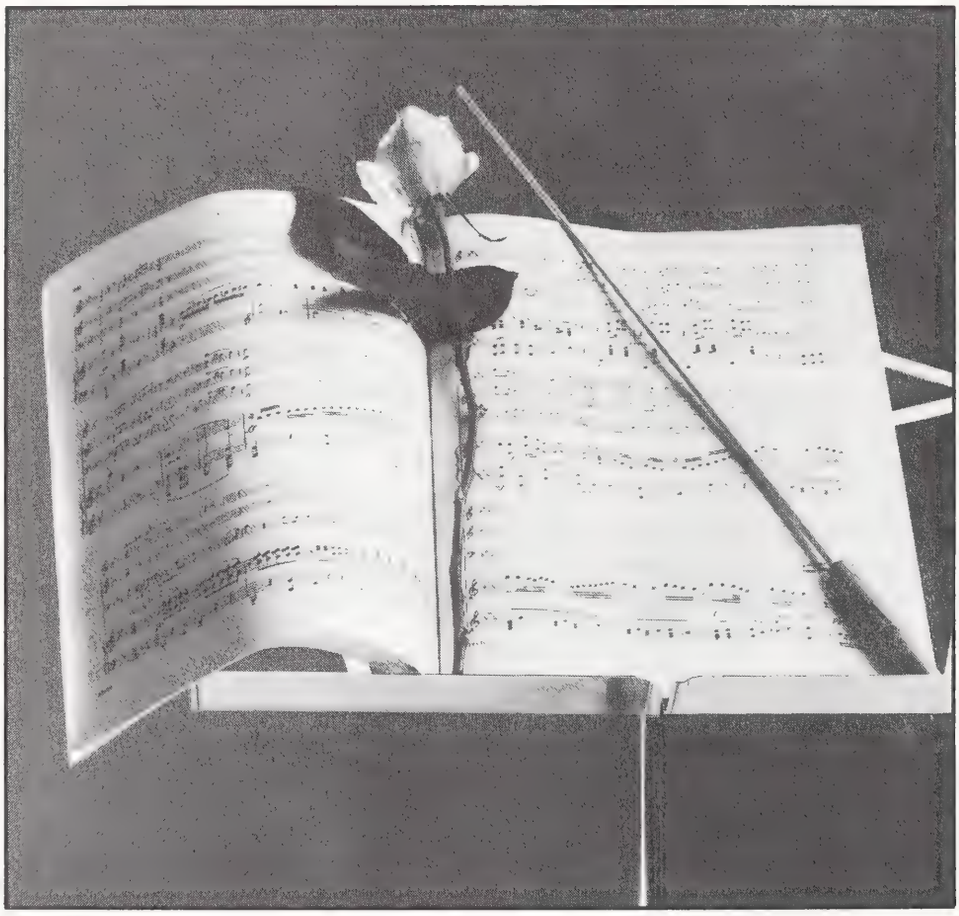
For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918, Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

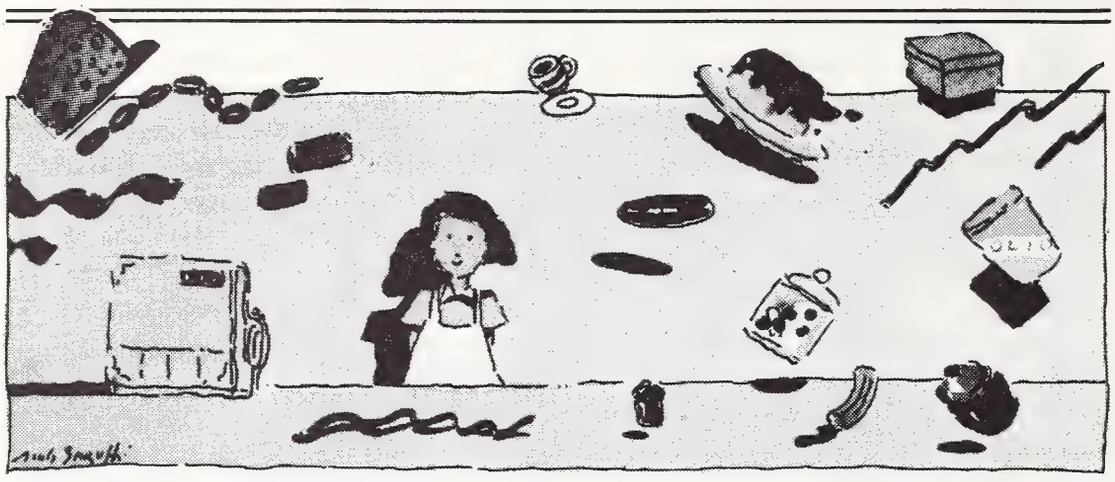
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fourteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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Friday, 31 July at 7

HORN SECTION OF THE BOSTON SYMPHONY ORCHESTRA
CHARLES KAVALOVSKI, RICHARD SEBRING,
DANIEL KATZEN, JAY WADENPFUHL,
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MEN OF THE TANGLEWOOD FESTIVAL CHORUS AND
TANGLEWOOD CHOIR, JOHN OLIVER, conductor

HANDEL
(arr. MARTINET)

Three movements from the *Water Music*

Allegro
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Allegro deciso

Messrs. KAVALOVSKI, SEBRING, KATZEN,
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Sonata for Four Horns

Fugato. Very slow
Fast
Variations

Messrs. KAVALOVSKI, KATZEN,
WADENPFUHL, and MACKEY

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SCHUBERT/BRAHMS
(arr. DUNN)
SCHUBERT
WEBER

Hunters' chorus from *Euryanthe*
Ellens zweiter Gesang
Nachtgesang im Walde
Hunters' chorus from *Der Freischütz*

Messrs. KAVALOVSKI, SEBRING, KATZEN,
WADENPFUHL, MACKEY, and MENKIS
MEN OF THE TANGLEWOOD FESTIVAL
CHORUS AND TANGLEWOOD CHOIR,
JOHN OLIVER, conductor

Notes

The horn is one of the oldest known instruments, originally made (as the name suggests) out of hollowed animal horns, and used for outdoor signaling. Only gradually was the horn domesticated for indoor use, first of all in the opera house (where it naturally fulfilled the function of sounding like an outdoor instrument when horn signals were required) and eventually in the symphony orchestra, of which it had become a regular member by the early Classical era. Yet in many eighteenth-century symphonies the horn's true nature, as an instrument for signaling in the out-of-doors, was suppressed (except for occasional special effects). Composers preferred to write for the horn as a kind of "glue" that joined the strings and the woodwinds, or as a punctuation and reinforcement for orchestral tutti. Many horn parts in eighteenth-century symphonies consist of little more than long notes quietly sustained, while the main attention-getting material is given to someone else.

All that changed with the development of German Romanticism, which reveled in the sounds of the forest, where the horn first comes to mind. Indeed, ever since Weber's opera *Der Freischütz*, the horn has been regarded as the Romantic instrument par excellence, and it has never really lost that connotation. Even in a modern score such as Hindemith's Sonata for Four Horns, one may easily discern the heritage of the Romantic imagination.

Paul Hindemith (1895-1963) prided himself on his "practical" musicianship, a reflection of an extraordinarily well-schooled technique in all aspects of the art. One outgrowth was his desire to compose music especially for those instruments that had been scanted by earlier composers. His output includes at least one sonata for virtually every orchestral instrument, including such stepchildren of the orchestra as the

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bass tuba. Hindemith's Sonata for Four Horns may be considered another example of practical music-making for the kind of ensemble that exists all over the world, yet all too rarely gets to play together in chamber music: the horn section of a symphony orchestra. Hindemith composed the sonata in 1952 for the horn players of the Mozarteum in Salzburg, though the premiere performance was given at Yale, where Hindemith was a Professor of Music. The sonata is cast in three movements, of which the first two are brief and contrasting—a slow, sustained fugue followed by a faster movement with a rhythmically marked accompaniment supporting the flow of melody. The longest of the movements is a set of variations that offers endlessly new views of texture, rhythm, accompaniment, and mood.

As already mentioned, the horn came into its own in a big way during the Romantic era, and especially in the German-speaking world. **Weber**'s operas *Der Freischütz* and *Euryanthe* both had huntsmen's choruses, for which the obvious accompaniment was an ensemble of horns. Obvious, yes—but not employed by earlier composers as an ensemble otherwise unaccompanied. Thus, Weber's two choruses suggest a kind of musical realism, as if the horns are actually on stage (i.e., in the forest) with the singers, providing the sole accompaniment to their musical disquisitions on the pleasures of the hunter's life.

With the exception of a few of his Masses, **Franz Schubert**'s choral music remains largely unknown. His choral songs often evoke the same moods as many of his solo Lieder, especially when, as in *Nachtgesang im Walde*, he can add an ensemble of horns to evoke the mood of the forest. Schubert also wrote *Ellens zweiter Gesang* ("Ellen's Second Song," a setting of a text from Sir Walter Scott's *Lady of the Lake*), but as a solo song with piano accompaniment. The choral arrangement is by Johannes Brahms, and the transcription for four horns by Richard Dunn.

The program will begin with three movements from **Handel**'s *Water Music* arranged for six horns by Leigh Martinet. The *Water Music*, composed in 1717, has long been one of Handel's most popular scores. The original version, written for outdoor performance, featured the horns as well, so that a transcription for horn ensemble is a completely natural one.

—Steven Ledbetter

Texts and translations begin on the next page.

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Hunters' chorus from *Euryanthe*

Die Tale dampfen, die Höhen glüh'n!

welch fröhlich Jagen in Waldes Grün!

Der Morgen weckt zu frischer Lust,
hoch schwillt die Brust, des Sieg's bewusst.
Dringt mutig durch Schluchten und Moor!
Lasst schmettern die Hörner im Chor!
Ihr Fürsten der Waldung hervor!

Es strahlet golden der Sonne Licht,
das siegreich durch die Gebüsche bricht.

Ich töt' den Aar auf luft'gem Horst,
erleg' das Wild im dichten Forst!

Wohlauf denn, durch Schluchten und Moor!
Lasst schmettern die Hörner im Chor!
Ihr Fürsten der Waldung hervor!

The valleys are misty, the heights glow!

What joyous hunting in forest green!

Morning awakens us to fresh joy,
the breast swells, sure of victory.
Press boldly through cleft and bog.
Let the horns sound in chorus!
Onward, princes of the forest!

The sun's light beams golden,
breaking victoriously through the bushes.

I kill the eagle in its eyrie,
and the wild beast in the thick forest!

On then, through cleft and bog.

Let the horns sound in chorus!
Onward, princes of the forest!

Ellens zweiter Gesang

Jäger, ruhe von der Jagd.
Weicher Schlummer soll dich decken.
Träume nicht, wenn Sonn erwacht,
Dass Jagdhörner dich erwecken.

Jäger, ruhe von der Jagd.
Weicher Schlummer soll dich decken.
Wenn der junge Tag erwacht,
wird kein Jägerhorn dich wecken.

Huntsman, rest from the hunt.
Gentle slumber shall cover you.
Do not dream, when the sun dawns,
so hunting horns will awaken you.

Huntsman, rest from the hunt.
Gentle slumber shall cover you.
When the new day dawns,
no hunting horn will awaken you.

Nachtgesang im Walde

Sei uns stets gegrüsst, o Nacht!
aber doppelt hier im Wald,
wo dein Aug' verstohl'ner lacht,
wo dein Fusstritt leiser hallt!

Auf der Zweige Laubpokale
giessest du dein Silber aus;
hängst den Mond mit seinem Strahle
uns als Lamb' ins Blätterhaus.

Säuselnde Lüftchen sind deine Reden,
spinnende Strahlen sind deine Fäden,
was nur dein Mund beschwichtigend traf,

senket das Aug' und sinkt in Schlaf!

We always greet you, o night,
but doubly so here in the woods,
where your eye laughs more furtively,
where the tread of your foot resounds more softly!

On the branches' leafy goblet
you pour out your silver;
you hang the moon with its beams
like a lamp for us in the house of leaves.

Whispering breezes are your speech,
spun moonbeams your threads,
whatever your mouth now strikes, lulling,

lower your eye and sink to sleep.

Und doch es ist zum Schlafen zu schön,
drum auf! und weckt mit Hörnergetön,
mit hellerer Klänge Wellenschlag,

was früh betäubt im Schlummer lag.

Auf! auf! auf!

Es regt in den Lauben
des Waldes sich schon,
die Vöglein sie glauben
die Nacht sei entflohn,

die wandernden Rehe
verlieren sich zag,
sie wähnen es gehe
schon bald an den Tag;

die Wipfel des Waldes
erbrausen mit Macht,
vom Quell her erschallt es,
als wär' er erwacht!

Und rufen wir im Sange:
"Die Nacht ist im Walde daheim!"
so ruft auch Echo lange:
"Sie ist im Walde daheim!"

Drum sei uns doppelt hier im Wald
gegrüsst, o holde Nacht,
wo Alles, was dich schön uns malt,

uns noch weit schöner lacht.

And yet it is too beautiful for sleep,
so up! Awaken with the sound of horns,
with the crashing wave of bright sounds,
whatever earlier lay deadened in slumber.
Up! up! up!

There is a stirring in the foliage
of the forest already;
the birds believe
that the night is past.

The wandering deer
timidly conceal themselves,
thinking that it will
soon be day.

the forest treetops
rage powerfully,
it resounds from the spring
as if it had awakened.

And we cry in song:
"Night is at home in the forest!"
and the echo answers long:
"It is at home in the forest."

Therefore let us be doubly greeted
here in the forest, O Night,
where everything that is reflected beautifully to us,
laughs still more beautifully.

Please turn the page quietly, and only after the music has stopped.



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Hunters' chorus from *Der Freischütz*

Was gleicht wohl auf Erden dem
Jägersvergnügen,
wem sprudelt der Becher des Lebens so
reich?
Beim Klange der Hörner im Grünen zu
liegen,
den Hirsch zu verfolgen durch Dickicht
und Teich
ist fürstliche Freude, ist männlich, ist
langen,
es stärket die Glieder und würzet das
Mahl.
Wenn Wälder und Felsen uns hallend
umfangen,
tönt freier und freud'ger der volle Pokal.

Joho tralalalalalala!

Diana ist kündig, die Nacht zu erhellen,
wie labend am Tage ihr Dunkel uns kühlt!

Den blutigen Wolf und den Eber zu fällen,

der gierig die grünenden Saaten
durchwühlt,
ist fürstliche Freude, ist männlich, ist
langen,
es stärket die Glieder und würzet das
Mahl.
Wenn Wälder und Felsen uns hallend
umfangen,
tönt freier und freud'ger der volle Pokal.

Joho tralalalalalala!

What delight on earth
compares to the hunter's?
For whom does life's goblet
effervesce so richly?
To lie in the green forest
with the sound of horns,
to pursue the stag through
thicket and pond,
is a princely joy, and manly.

It strengthens the limbs and
gives zest to the repast.
When forests and cliffs
resoundingly surround us,
the full goblet resounds more
freely and more joyfully.

Yoho tralalalalala!

Diana can brighten the night,
how refreshingly by day her
darkness cools us!
To fell the bloodthirsty wolf
and boar
that rage avidly through the
growing fields
is a princely joy, and manly.

It strengthens the limbs and
gives zest to the repast.
When the forests and cliffs
resoundingly surround us,
the full goblet resounds more
freely and more joyfully.

Yoho tralalalalala!

●○●○●○●○●○●○●○●○●○●

○ENCORE! BRAVO!○

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RACHMANINOFF	Rhapsody on a Theme of Paganini, Opus 43, for piano and orchestra JOHN BROWNING

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NOTES

Wolfgang Amadè Mozart
Overture to *Die Zauberflöte*, K.620

Wolfgang Amadè Mozart was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed Die Zauberflöte *(*The Magic Flute*) in the summer of 1791, completing the score in September; the overture, composed last, was written on the 28th. The opera received its first performance at the Theater auf der Wieden in Vienna on 30 September. The overture was reportedly performed in New Orleans as early as 1806, though details are sketchy. The opera came to Boston through an Italian company on 11 January 1860 as* Il flauto magico. *The score of the overture calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings.*

The Magic Flute, Mozart's first opera to a German text in a decade, shows him creating a musical world unlike any other: a world in which an evil queen expresses her foul intentions through the most elaborate coloratura, a child of nature covered with bird feathers sings in the accents of popular song, a prince and princess undergo trials to elevate them above the mere external rank of aristocracy to the higher rank of "*Mensch*" (human) in song of elevated simplicity, and a fatherly priestlike figure sings what Bernard Shaw once described as the only music ever written by a human being fit for the mouth of God. The opera got off to a slow start with audiences in Vienna, but by the time of Mozart's death two months after the premiere it had become recognizably a hit. The music stayed with the composer to such an extent that even while lying on what proved to be his deathbed he would mentally follow the

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performances in the theater. The theme of man's higher and lower natures, symbolized by day and night, with the powerfully inevitable musical triumph of day at the end of the opera, made the work itself a totem for a whole world-view. Beethoven, the high-minded composer who considered most of Mozart's operatic subjects to be little less than pornographic, regarded *Die Zauberflöte* as one of the marvels of the age. No less a figure than Goethe planned a sequel (though he can scarcely have suffered any illusions about the literary quality of the original). The least symbol-minded viewer cannot fail to be aware that the opera is about much more than its surface pretends to tell. So compelling has it proved (and, to many, so confusing) that attempts to explain the symbolism have gone on for generations.

It is widely known that Mozart, like many artists and intellectuals of his day, was an active Freemason at a time when that secret organization stood for liberalizing influences of the Enlightenment in a Vienna that was still largely under an oppressive control of the State hand-in-glove with the Church. *The Magic Flute* is known, in fact, as a Masonic opera, filled with the symbols of Masonic rite. (These are explained in exhaustive—though sometimes far-fetched—detail in Jacques Chailley's study of the work.) One of the most prominent symbols of the opera is the number three: there are three Ladies, three Boys, three knocks at the doors of the temple, and three musical instruments (pipes, flute, and bells) onstage. Mozart puts the entire opera into a "three-key" of E-flat, which has three flats in the signature (this made it a Masonic tonality). And because the opera ends in that key, Mozart's inevitable practice is that the overture must also be in the same key.

The overture begins with a slow introduction consisting of three harmonies scored for the full orchestra (including trombones, which automatically gave these chords—for Mozart's audience—an unusually sombre quality, trombones normally being reserved for church or operatic scenes of the underworld). All musicians think of the

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opening as "three chords" (thus presumably representing the mystical number), but Chailley, rather stretching his point, I think, insists that the slow introduction consists of *five* chords (since the second and third harmonies are preceded by brief sixteenth-note pickups), the number five representing the role of womankind in the opera.

In any case, the searching Adagio is followed by a lively Allegro with a quasi-fugal development. The first listeners may have been confused by this abrupt shift from the churchly to the farcical, but those who know the opera can appreciate how Mozart foreshadows in these first measures the extraordinary range of the musical language that will follow. Overtures in Mozart's day did not yet pretend to give a resumé of the opera's plot in music (that was the invention of Weber in the overture to *Der Freischütz* and became almost the standard procedure for the romantics). Mozart was satisfied to specify the tonal world of his opera (here centered on E-flat) and to hint, perhaps, at a single internal musical reference (the threefold chord sounded in the opera as Tamino seeks admission to the order as an initiate). Beyond that he works out his musical ideas in a straightforward way, only slightly colored in the coda by a threatening turn figure, fortissimo, which yields to the warm sunshine of the final E-flat major.

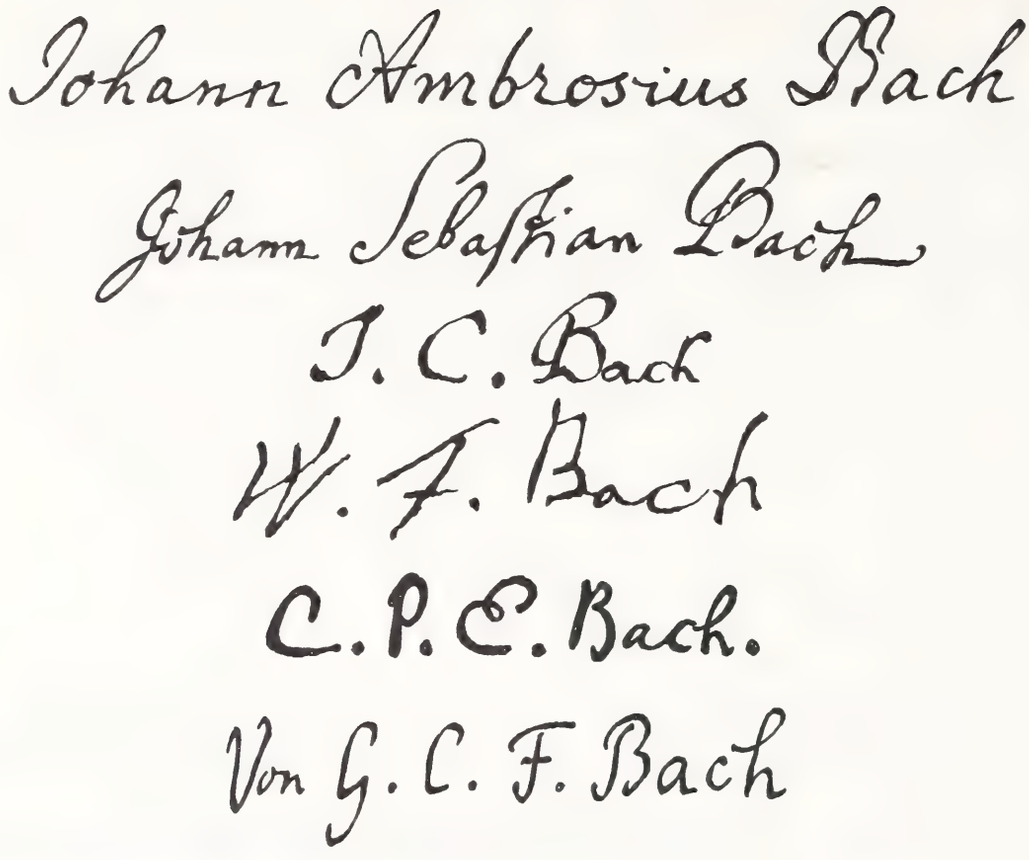
—Steven Ledbetter

Sergei Rachmaninoff
Rhapsody on a Theme of Paganini, Opus 43

Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on 1 April 1873 and died in Beverly Hills, California, on 28 March 1943. He composed his Rhapsody on a Theme of Paganini in July and August 1934 and gave the first performance, in Baltimore, on 7 November that year with the Philadelphia Orchestra under the direction of Leopold Stokowski. In addition to the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, triangle, cymbals, bass drum, harp, and strings.

Rachmaninoff's Rhapsody on a Theme of Paganini is one of those rare works that impresses even the snobbish types who customarily turn up their noses at the compositions of this Russian emigré who wrote such unabashedly romantic, heart-on-sleeve music. Generally regarded as a reactionary in a world dominated by the new ideas of Stravinsky's neo-classicism on the one hand and Schoenberg's twelve-tone technique on the other, Rachmaninoff has, until recent years, been largely written off by the musical intelligentsia. Times are changing, though, and his star is rising again. At least we can now begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary (1980). One would hardly guess that the two articles were about the same composer!

To be sure, the biggest successes, the pieces requested again and again, the works he could not avoid—the Second and Third piano concertos in particular, and, of course, the Prelude in C-sharp minor, which he had to play at every recital before the audience would let him leave—were far in the past by 1934. His most recent piano concerto, the Fourth, had grown to such lengths that he joked it would have to be performed on successive nights, like Wagner's *Ring*, and when it was premiered in Philadelphia in 1927 it was a dismal failure. In the end, the composer withdrew the



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work from further performance (he finally revised it considerably in 1941, but it has never become well-known). Another score composed at the same time, three Russian songs for chorus and orchestra, had come off well, but the failure of a work for his own instrument apparently hurt badly. Between 1926 (when he finished both the concerto and the Russian songs) and 1931 Rachmaninoff composed nothing. By 1931 he overcame his sense of fiasco sufficiently to compose the Variations on a Theme of Corelli, his last work for solo piano. This work, too, was not immediately successful. The composer sent a copy of the work, along with this wry commentary, to a composer friend in Russia, Nikolai Metner:

> I have played them here [in the United States] 15 times, but only one of these 15 performances was good I have not played them in full once. I was guided by the coughing of the public. When the coughing increased, I would leave out the next variation. When there was no coughing, I would play them in order. In one concert (I don't remember where—a small town) the coughing was such that I played only 10 variations (out of 20). My record was 18 variations (in New York). However, I hope that you will play them all and that you will not "cough."

The variation form was not one for which Rachmaninoff had hitherto shown any particular predilection. (His only previous essay in the genre had been the Variations on a Theme of Chopin in 1902-03.) But it was clearly churning in his mind now, for when he arrived at his Swiss summer residence in the summer of 1934, he began to compose with extraordinary energy and imagination the work that is surely his finest essay in the medium of piano and orchestra.

It was bold of Rachmaninoff to choose a theme so thoroughly treated by earlier composers. Paganini himself had started the tradition by varying the theme of his Twenty-fourth Caprice for solo violin eleven times; later in the nineteenth century both Liszt and Brahms took their turns having a go at the theme. And in our own century, following Rachmaninoff, Witold Lutoslawski and Boris Blacher have continued the investigation of Paganini's theme. And yet, despite the long history of composers' delving into this thematic material, Rachmaninoff comes up with fresh treatments presented in a score that is dashing, brilliant, romantic, and witty by turns. The great choreographer Fokine prepared a ballet to this music in 1939 to a scenario provided by Rachmaninoff himself, based on the Paganini legend, the demonic supervirtuoso whose powers were granted him through a pact with the devil. It is even conceivable that Rachmaninoff had this story in mind while composing (he often said that a program provided a stimulus when he was working, though he rarely revealed its nature or details).

At the outset strings and woodwinds toss fragments of the theme back and forth as the piano asserts itself with stern octaves on the tonic, *A*. The first variation actually precedes the formal statement of the full theme; it is a kind of bare-bones, stripped-down version, tense, bony, hushed, but with a sardonic touch of wit. The theme itself is first given—appropriately—to the violins, immediately evoking echoes of Paganini's original.

The title "Rhapsody" might lead us to expect extraordinary freedoms in the treatment of the Paganini material, but ironically Rachmaninoff here gives us the most classically shaped of all his compositions. Each variation is complete in itself, each has a marked, evident connection to the Paganini theme. As a whole the treatment becomes freer as the work progresses, but that is entirely consonant with classical practice. The first six variations maintain strict tempo, stay in the same key (A minor) as Paganini's caprice, and even hint at Paganini's own variations. The first major change in character comes with the seventh variation, in which Rachmaninoff introduces one of his favorite musical ideas as a second thematic idea. This is the old plainchant

sequence *Dies irae* from the Mass for the Dead, a tune widely used by romantic composers since Berlioz, but by no one so often as Rachmaninoff. We hear it first in sustained chords in the piano against thematic segments in bassoon and cellos. It will play a substantial role in the score, perhaps designed to suggest Paganini's supposed bargain with the devil (just as it was used to suggest diabolical activities in the "Dream of a Witches' Sabbath" in Berlioz's *Symphonie fantastique*). Rachmaninoff plans its several reappearances in his Rhapsody with a keen sense of telling effect.

By the ninth variation, Rachmaninoff is no longer so much playing with the thematic outline or its harmonic pattern as he is exploiting the colors and the rhythms of its diabolic character with special coloristic effects in the orchestration. A grotesque march presents the *Dies irae* like a slow tolling of funeral bells.

Up to this point the music has stayed firmly in Paganini's home key of A minor; now the eleventh variation, which functions as a kind of reflective solo cadenza with a mysterious accompaniment, leads off to a new key and the beginning of a middle section in which the tonality is freer. This includes variations in a graceful minuet tempo, a fiery Allegro with thunderous piano chords, a lively F major variation in which the woodwinds and violins play triplet fanfares "like a trumpet," and a scher-

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zando for the piano solo in which the orchestra is silent until the very end. A change to B-flat minor brings in a movement of great delicacy, with solo figures derived from Paganini in the oboes and later the clarinets, answered by violin or horn. Muted violins tremble softly as the variation comes to its end and continues in the same minor key with mysterious tremolos and wandering divagations of the pianist, with only a three-note motive to recall Paganini.

The modulations end up in the lush, romantic key of D-flat major for the most famous variation in the set, the eighteenth. This sounds, at first hearing, as if Rachmaninoff had thrown Paganini to the winds and gone off to seek the kind of rich Russian melody that had made his Second and Third piano concertos so popular. And yet this theme, in Rachmaninoff's most popular style, is derived from Paganini's by the simple device of turning its notes upside-down and playing them more slowly and lyrically. The result is an outpouring of lyric melody that soars climactically and then dies gently away.

The remaining five variations return to the home key to provide a finale of great brilliance *à la* Paganini, then turning to intimations of the satanic, with a dark march erupting in a piano cadenza and a variation (No. 23) in which the soloist begins in the unlikely key of A-flat; the orchestra promptly takes matters into its own hands by jerking the soloist up to A and continuing into the last variation, with a kaleidoscopic outburst of fireworks and a final reference in the brass to the *Dies irae*. Then, just as Rachmaninoff seems to be building up to his mightiest peroration, the score ends with the wittiest touch of all—one last quiet reference to Paganini.

—S.L.



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Samuel Barber
First Essay for Orchestra, Opus 12

Samuel Barber was born in West Chester, Pennsylvania, on 9 March 1910 and died in New York on 23 January 1981. He composed his Essay for Orchestra in 1937. Arturo Toscanini conducted the first performance on a broadcast concert of the NBC Symphony Orchestra in New York on 5 November 1938. The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, piano, and strings.

Samuel Barber grew up in a musical family; his aunt was the great contralto Louise Homer, whose husband, Sidney Homer, was a composer, and he began to play the piano at six and compose the following year. Still, it was with some trepidation that he left a note on his mother's dresser when he was about eight to tell her of his self-realization: "To begin with, I was not meant to be an athelet I was meant to be a composer. And I will be, I'm sure . . . Don't ask me to try to forget this . . . and go play foot-ball." It was Sam's uncle Sidney who encouraged his composition most with letters full of advice, and by the time the boy was seventeen his aunt had begun including some of his early songs on her recital programs.

Barber's musical technique was formally developed during eight years he spent as a student at the Curtis Institute in Philadelphia, where he joined its first class in 1924, when he was just fourteen. There he studied piano, composition (with Rosario Scalero), conducting (with Fritz Reiner), and voice. For a time he contemplated the idea of a career as a professional singer (and, in fact, he once recorded the baritone part in his *Dover Beach* for string quartet and voice, a performance that is still available on New World Records). But it was primarily as a composer that he developed during his Curtis years.

Barber's style was always conservative, emphasizing the long lyrical line and relatively traditional tonal harmonies. His setting of language was felicitous and his ear



A 1938 photograph of Samuel Barber

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for color acute. All of these strengths made him for many years one of the most popular of American composers. Though by the time of his death he felt himself to be an outsider in the musical world, his music has been heard more frequently in recent years and appreciated for its craft and expressive directness.

From early on Barber won awards; at first these took him for study in Europe, especially Italy, where he not only composed a great deal of music but made useful connections. In July 1937 Arthur Rodzinski conducted Barber's First Symphony at the Salzburg Festival, the first American music ever to be performed in that bastion of European culture. At the time, Arturo Toscanini was planning his programs for the following year and looking for an American work to include. Rodzinski suggested Barber, and when Toscanini expressed an interest in seeing a short piece, Barber quickly composed his Essay for Orchestra and made an arrangement for orchestral strings of the Adagio from his String Quartet. He sent the works to Toscanini, but heard nothing. Eventually the scores were returned with no message from the conductor, who returned to Europe the following spring.

When Barber's classmate Gian Carlo Menotti visited Toscanini at Lago Maggiore that summer, Barber refused to go with him. Toscanini understood the reason for the young composer's absence: "He's just angry with me, but he has no reason to be—I'm going to do both of his pieces." The performances on 5 November 1938 were widely heard and remarked, partly because Toscanini had a reputation for musical conservatism and for a lack of interest in American music. The fact that he played two works by an American composer on the same program brought Barber's name and music before the public more effectively than almost anything else could have done.

Barber chose the title "Essay" for this piece to suggest the literary form of a short work that explores a single aspect of a subject. It begins with a sombre Andante sostenuto in which a small gesture is repeated, putting forth lyrical extensions leading to an impassioned climax. A strongly contrasting Allegro molto in 3/4 time is brighter in color and movement, but gathers itself on a sustained dominant (E) for one final weighty statement of the opening theme. The close is questioning, however, left hanging on the suspended dominant.

—S.L.



Ottorino Respighi
The Pines of Rome

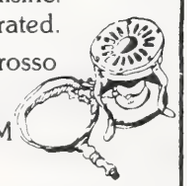
Ottorino Respighi was born in Bologna, Italy, on 9 July 1879 and died in Rome on 18 April 1936. He composed The Pines of Rome *in 1923-24. The first performance was given on 14 December 1924 by the Augusteo Orchestra in Rome, Bernardino Molinari conducting. Arturo Toscanini led the American premiere on 14 January 1926 with the New York Philharmonic-Symphony Orchestra. The score calls for a large orchestra consisting of three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, four trombones, timpani, triangle, two small cymbals, tam-bourine, rattle, cymbals, bass drum, tam-tam, harp, bells, celesta, piano, organ, and strings, plus one trumpet and six buccine (here four trumpets and two trombones) offstage. (The buccina was a Roman trumpet used for calls to assembly for the repealing and making of laws, and also for marking the hours of the day.) In addition, Respighi specified a phonograph with a recording of a nightingale's song.*

Rome, the "eternal city," has been described as a palimpsest, a term used for old manuscripts in which the writing has been rubbed away so that the parchment could be reused. Even a casual stroll around Rome will reveal to the alert eye architectural palimpsests, fragments of buildings from many different periods, going back to classical antiquity, embedded within modern structures. It is possible to eat a fine dinner in a modern restaurant in the basement of the Theater of Marcellus, or to climb the Campidoglio and observe, within the space of a hundred feet, objects that evoke Romulus and Remus, the legendary founders of the city; Julius Caesar, Marcus Aurelius, the philosopher-emperor; Rienzi, "last of the tribunes"; the poet Petrarch, the artist Michelangelo, and the dictator Mussolini.

This wealth of historic connection makes Rome still one of the most impressive places in the world to a visitor alert to her history. Ottorino Respighi was evidently open to the varied impressions that Rome had to offer, for his three most famous scores all suggest the modern life and the history of the city: *The Fountains of Rome*, with which he found his voice in 1914-16, was followed in 1923-24 by the *The Pines of Rome* and in 1928 by *Roman Festivals*. Though Respighi also wrote eight operas, two ballets, nearly a dozen other orchestral works (including one—*Metamorphoseon modi*

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XII—for the Boston Symphony Orchestra's fiftieth anniversary in 1930), and a substantial amount of vocal music, some of it exquisite, he is remembered by the average concertgoer solely for his three Roman suites.

Respighi traveled widely, studying in Russia with Rimsky-Korsakov (whose influence on his brilliant treatment of the orchestra is evident) and in Berlin. He settled permanently in Rome in 1913, where he became professor of composition (later director) of the Conservatorio di S. Cecilia. He was far and away the most successful Italian composer of his generation, if not the most original or intellectual. His music is at its best when he can evoke an air of childlike wonder, of delight in visual impressions translated into music, as he does in *The Pines of Rome*.

Actually the four movements of the suite are designed not so much to evoke the trees themselves as the kind of activity that goes on (or went on) in their vicinity. The first and third movements are inspired by some aspects of modern Roman life, the second and fourth by its history.

I. The Pines of the Villa Borghese. The Villa Borghese is today an enormous park open to the public, though formerly belonging to the powerful Borghese family, which dominated aspects of Roman life up to and including the papacy. Respighi is interested in the energy of swarming children playing in the modern park, dancing in circles, playing soldier, shouting excitedly. Their vivacity is projected in the orchestra through constant activity and noise, almost nonstop trills or tremolos, and fragments that might be bits of children's songs.

II. Pines Near a Catacomb. The mood suddenly changes to utter stillness. The catacombs were used by early Christians as safe places to meet for worship during the period that their sect was outlawed. Respighi builds up the picture out of little fragments intended to suggest liturgical chanting. The overlapping sounds and parallel chords evoke the clandestine ceremonies over an extended period, as if gathered up by some sound-catching time machine.

III. The Pines of the Janiculum. The Janiculum (Gianicolo in modern Italian) is a large hill in the Trastevere section of Rome, near the Vatican. It offers a magnificent view of the city's historic center across the Tiber, and it was the site of numerous historic events. The sixteenth-century poet Tasso died in the shadow of these trees in 1595; two-and-a-half centuries later the same ground saw the fiercest fighting in Rome between Garibaldi and the papal forces during the lengthy and bitter struggle to unify the country. Respighi, however, chooses to offer pure nature-painting, for the Janiculum is also a park, elevated above the heat and bustle of the city, perfectly placed to catch the moon's rays on a clear night. Soft shimmering sounds against long phrases in the solo woodwinds capture the summer night. At the end of the movement Respighi introduces the most unusual instrument in his orchestra: the phonograph. His score specifies a particular recording of the nightingale's song (No. R6105, Concert Record Gramophone). The present performance will use the song of a more modern nightingale.

IV. The Pines of the Appian Way. The Appian Way was the great Roman road, the finest achievement of road-building in classical antiquity and still, in part, used today. Completed in 312 B.C., it eventually connected Rome with Brindisi, a port on the Adriatic coast, and thus became the principal road to Greece. Respighi's music is a vision of a misty dawn with the muffled march of tramping feet. It builds inexorably to a great outburst of sound, as extra brass instruments—representing the Roman buccine—sound their fanfare, the composer's image of an ancient army marching toward the Capitol in triumph.

—S.L.

ITZHAK PERLMAN

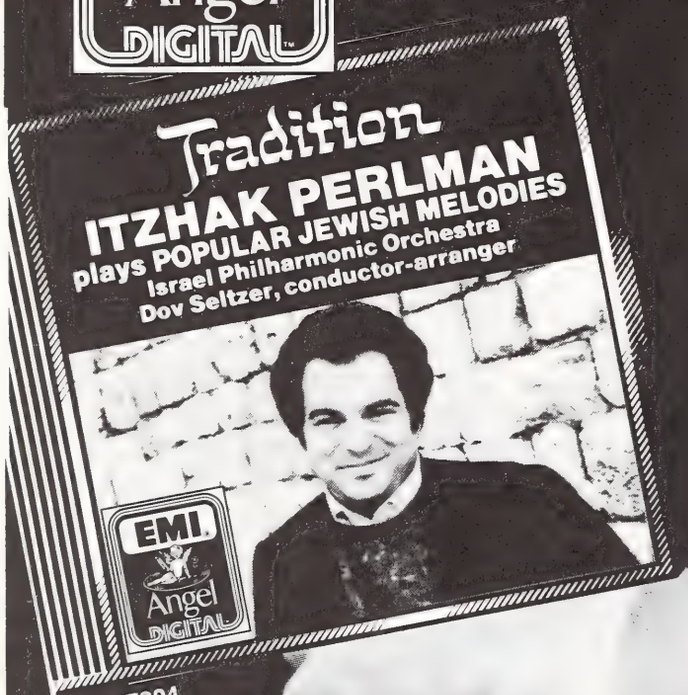
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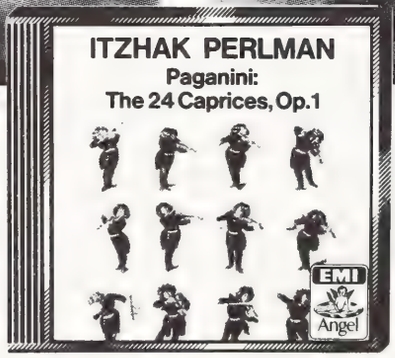
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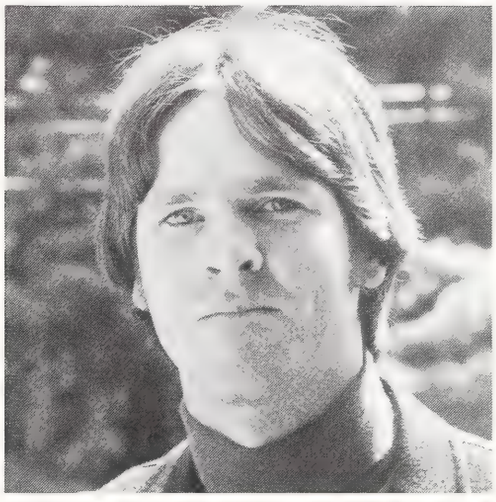
ARTISTS

Charles Kavalovski

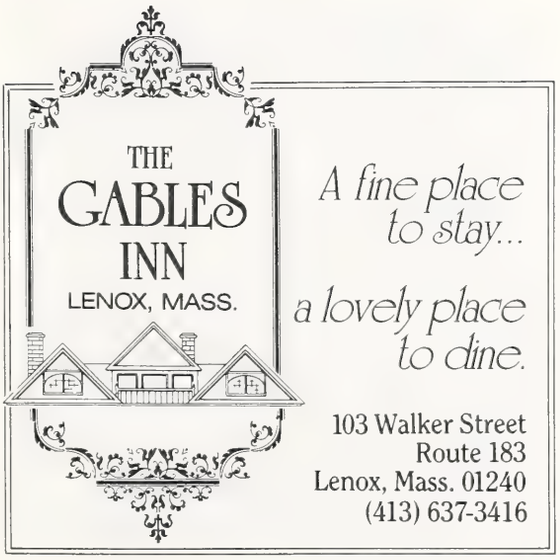


Charles Kavalovski, the Boston Symphony Orchestra's principal horn, joined the orchestra during the summer of 1972. Formerly principal horn of the Denver Symphony, he holds a doctoral degree in physics from the University of Minnesota. Before turning to music as a career he taught and did research at leading universities, including the Massachusetts Institute of Technology. Mr. Kavalovski is currently adjunct professor of both music and physics at Boston University, a faculty member at Tanglewood's Berkshire Music Center, and a member of the Boston Symphony Chamber Players. His solo appearances with the Boston Symphony Orchestra have included music by Mozart, Britten, Bach, Martin, Schumann, and Strauss.

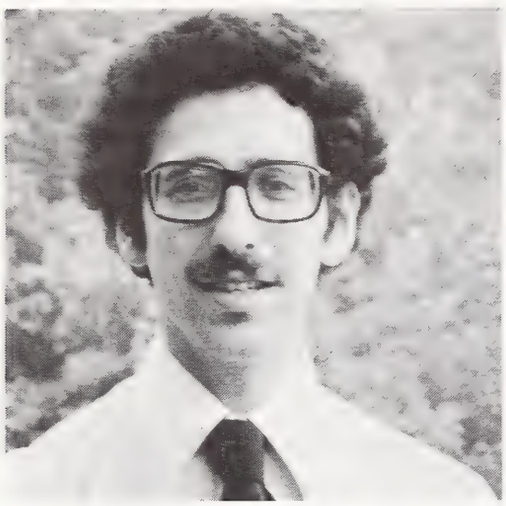
Richard Sebring



Richard Sebring joined the Boston Symphony Orchestra in the fall of 1981 and became associate principal horn of the BSO and principal horn of the Boston Pops in 1982. A student of Thomas Newell, he attended the University of Indiana, where he played solo horn with the University of Indiana Symphonic Wind Ensemble, and he graduated in 1979 from the University of Washington, where he studied with J. Christopher Louba. In 1979 he was a fellowship student at the Tanglewood Music Center, after which he played principal horn for the Rochester Philharmonic. Before joining the BSO he played principal horn with the Opera Company of Boston, and he has also played with the Boston Ballet, the Pro Arte Chamber Orchestra, and other musical organizations. He also performs with the contemporary music ensemble Musica Viva in Boston.



Daniel Katzen



Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen was previously fourth horn with the San Diego Symphony, second horn with the Grant Park Symphony in Chicago, and second horn with the Phoenix Symphony. He has also been an extra player with the Chicago Symphony, the Rochester Philharmonic, and with orchestras in Europe and Israel. Born in Rochester, New York, Mr. Katzen began playing the piano at age two and the cello at age nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating with honors, Mr. Katzen attended the Indiana University School of Music, where his teachers were Michael Holtzel and Philip Farkas. The course of study included a year at the Salzburg Mozarteum. After earning his bachelor of music degree and graduating with distinction, he did postgraduate work at Northwestern University, where he studied with Dale Clevenger. Mr. Katzen joined the Boston Symphony Orchestra in 1979.

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Jay Wadenpfuhl



Born and raised in Texas, Jay Wadenpfuhl has been a professional horn player since he was fifteen. He studied piano with his mother, and horn and trombone with his father; other teachers included Clyde Miller, Philip Farkas, and John Barrows. Mr. Wadenpfuhl studied at the University of Wisconsin, where he earned his bachelor of music degree majoring in horn performance and minoring in composition. Before joining the Boston Symphony Orchestra in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the North Texas State University Faculty Brass Quintet, the Fort Worth Sym-

phony, the National Symphony Orchestra, Washington Chamber Brass, and the Metropolitan Brass of Miami, of which he was a founding member and principal horn. Mr. Wadenpfuhl teaches at the Boston Conservatory of Music. An active jazz musician, he has toured Japan with the Michel LeGrand Jazz Orchestra, and he has made concert tours, television appearances, and recordings with Chuck Mangione.

Richard Mackey



Born in Philadelphia, Richard Mackey attended the New England Conservatory of Music, where he studied with former BSO horn player William Valkenier; he joined the horn section of the Boston Symphony Orchestra in April 1973. Mr. Mackey began his musical training at the age of eleven with trumpet lessons, switching to the horn two years later. Between 1953 and 1962 he performed regularly at the Marlboro Music Festival in Vermont, and until 1955 he was a member of the horn section of the Detroit Symphony. He then joined the Cleveland Orchestra, which he left in 1963 to become a member of the Japan Philharmonic, performing under Seiji Ozawa with that orchestra a number of times. Mr. Mackey has also been a freelance artist in Los Angeles.

Jonathan Menkis



After receiving his bachelor's degree from Ithaca College in 1981, Jonathan Menkis joined the Sacramento Symphony Orchestra as associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis has performed with the Colorado Philharmonia Orchestra, the Colorado Music Festival, and the American Wind Symphony Orchestra. He is a member of the faculty of the New England Conservatory of Music.

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John Oliver, Conductor



Now in its seventeenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Sir Colin Davis, and Klaus Tennstedt. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere this past April of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under the direction of John Oliver and to be repeated the opening week of the BSO's 1987-88 subscription season.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder* and Mahler's Symphony No. 8, the *Symphony of a Thousand*, both on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the album "We Wish You a Merry Christmas" with John Williams and the Boston Pops on Philips, and in music of Luigi Dallapiccola and Kurt Weill on Nonesuch.

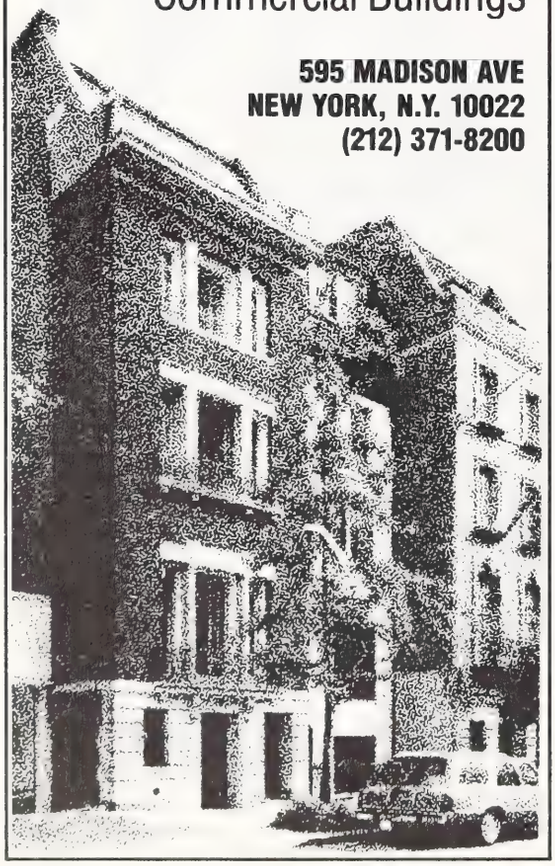
In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which celebrated its tenth anniversary this season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Choir
John Oliver, Conductor

The Tanglewood Choir includes members of the Tanglewood Music Center's vocal programs who participate in the master classes of Phyllis Curtin either as Fellows in Vocal Music or as members of the Phyllis Curtin Seminar. In recent summers the Tanglewood Choir's appearances have included productions of Gluck's *Orfeo ed Euridice*, Beethoven's *Fidelio*, Berlioz's *Béatrice et Bénédict*, Bach's *St. Matthew* Passion, and Weber's *Oberon*, all under the direction of Seiji Ozawa, as well as concert performances with the orchestra under such highly acclaimed guest conductors as Kurt Masur.

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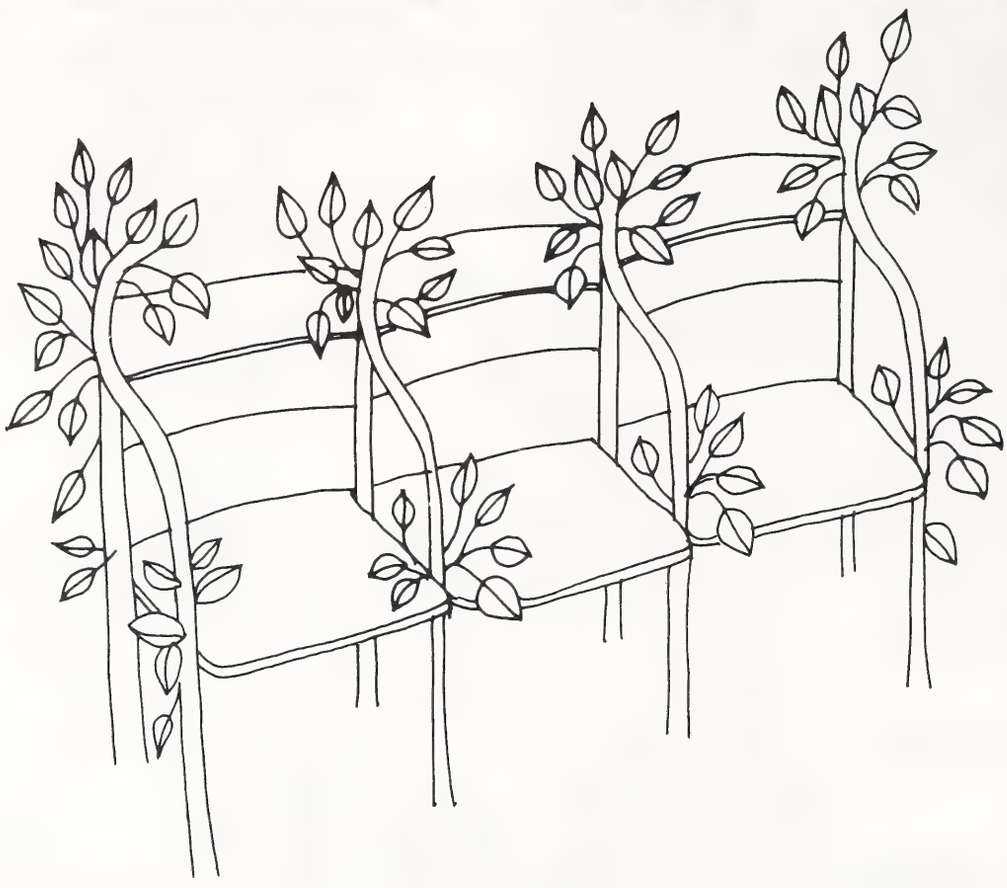
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For further information about Tanglewood's Endowed Seat Program or other endowment opportunities offered by the Boston Symphony Orchestra, please contact Joyce Serwitz at the Friends Office; Tanglewood; Lenox, MA 01240; (413) 637-1660; or the Development Office; Symphony Hall; Boston, MA 02115; (617) 266-1492, extension 132.

Carl St. Clair

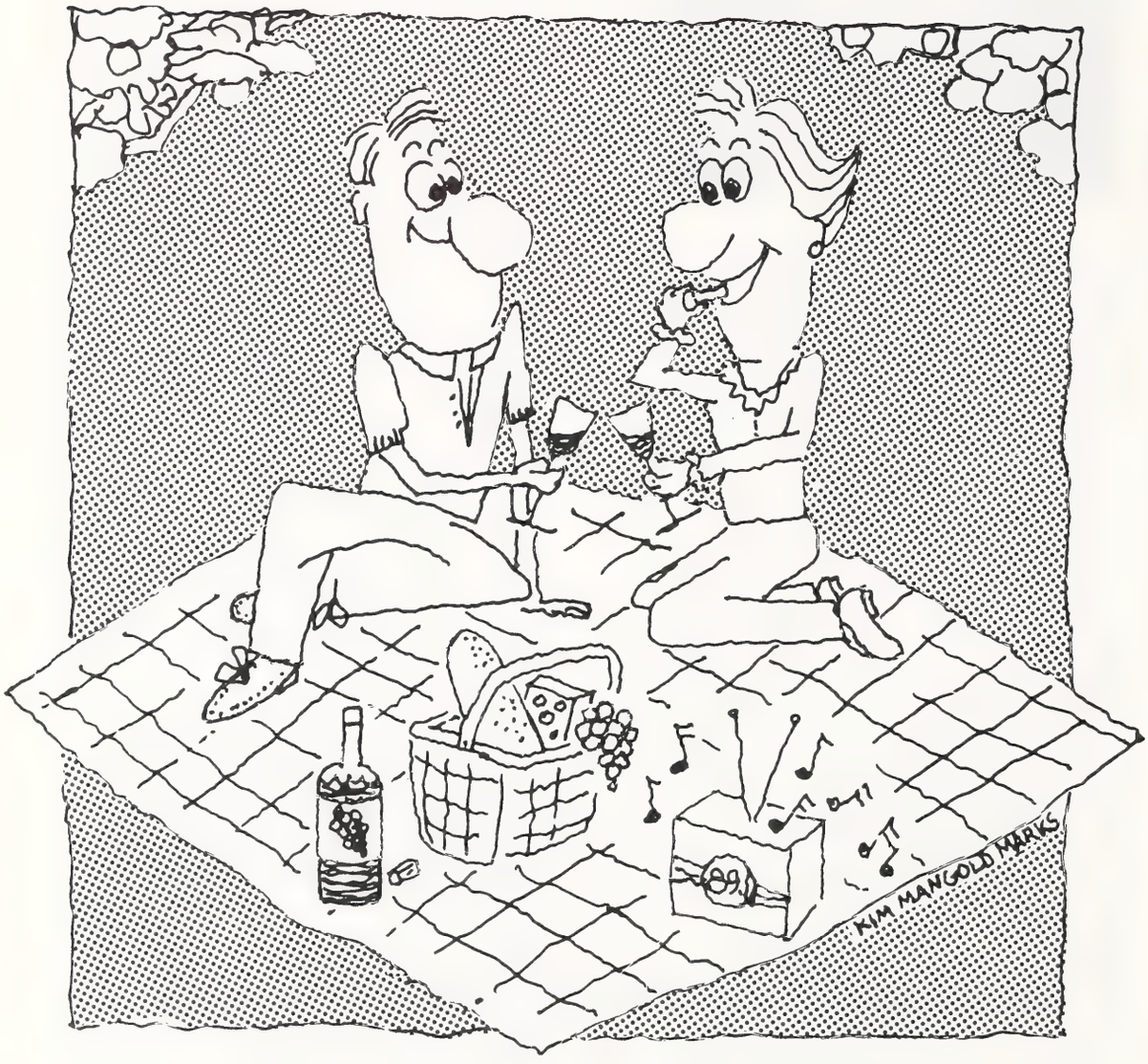


Carl St. Clair was appointed an assistant conductor of the Boston Symphony Orchestra following auditions at Symphony Hall in January 1986. Mr. St. Clair came to the attention of Seiji Ozawa in 1985, when he was selected as a Conducting Fellow at the Tanglewood Music Center. As a Fellow he worked with Ozawa, Leonard Bernstein, Gustav Meier, André Previn, and Kurt Masur, and was chosen to share the podium with Mr. Bernstein in a special concert performed by the Tanglewood Music Center Orchestra to honor the eighty-fifth birthday of Aaron Copland. Returning to Tanglewood in 1986 as Boston Symphony Orchestra Assistant Conductor-designate, Mr. St. Clair made his unscheduled debut with the orchestra when, on two hours notice, he replaced ailing guest conductor Gennady Rozhdestvensky, leading two programs of music by Tchaikovsky, Prokofiev, and Shostakovich to the acclaim of audience, critics, and the orchestra. During the 1986-87 season he led Boston Symphony Orchestra Youth Concerts, conducted the Boston Symphony Chamber Players, and made his debut with the Boston Pops. In October 1987 he will lead BSO subscription concerts at Symphony Hall.

A native of Texas, Mr. St. Clair began his musical studies at age six and was a National Federation of Music Clubs award-winner in piano. He received a bachelor of music education degree with honors from the University of Texas at Austin, studying trumpet, violin, winds, percussion, and voice. Continuing his studies there, he received a master of music degree in opera and orchestral conducting in 1976 under the guidance of Dr. Walter Ducloux, a student of Felix Weingartner and assistant to Arturo Toscanini with the NBC Symphony Orchestra.

Mr. St. Clair's professional conducting career began in 1978, when he was appointed to the conducting faculty at the University of Michigan, a position he held until 1985. During that time he was conductor of the Philharmonia Orchestra and music director and conductor of the Contemporary Directions Ensemble, performing a wide range of orchestral repertoire, ballet, opera, and film scores. His credits also include numerous American and world premiere performances, and he has worked with many distinguished composers, including Alberto Ginastera, George Crumb, Elliott Carter, Leslie Bassett, William Bolcom, Ernst Krenek, John Harbison, George Perle, and Karel Husa. At the request of Ross Lee Finney, Mr. St. Clair conducted the New York concert celebrating that composer's seventy-fifth birthday. For the summers 1981 through 1985, Mr. St. Clair was conductor and artistic director of the Sinfonietta and music director of the Festival Orchestra at the Interlochen Center for the Arts. He became a finalist in the Exxon Conductors Program in 1982, winning a competition held with the Indianapolis Symphony Orchestra. In addition to his position with the Boston Symphony Orchestra, Mr. St. Clair is currently music director and conductor of the Ann Arbor Symphony Orchestra and music director of the Cayuga Chamber Orchestra of Ithaca, New York. He is on the conducting faculty of the New England Conservatory of Music, and he is active as a guest conductor.

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American pianist John Browning has concertized worldwide, added important new works to the repertoire, and embodies a commitment to the next generation of musicians. Mr. Browning's career was launched in the mid-1950s when, in three consecutive years, he won the Steinway Centennial Award, the Leventritt Competition, and second prize in the Queen Elisabeth of Belgium Competition. He made his adult orchestral debut in 1956 with the New York Philharmonic and by 1960 was a familiar face on the international concert circuit. In Europe, Mr. Browning performs frequently with such orchestras as the Amsterdam Concertgebouw, Brussels Philharmonic, London Philharmonic, London Symphony, and Scottish National Symphony. Four tours have taken him to the Soviet Union, and he has concertized in Japan, South America, and Africa. At home, he has appeared with the orchestras of Boston, Cleveland, Chicago, Los Angeles, Philadelphia, Pittsburgh, San Francisco, and Washington, D.C. In 1962 Mr. Browning was soloist with Erich Leinsdorf and the Boston Symphony Orchestra at the inaugural celebration at New York's Philharmonic Hall in the premiere performance of Samuel Barber's Pulitzer Prize-winning Concerto for Piano and Orchestra, commissioned specifically for him by the firm of G. Schirmer, Inc. He has since performed that work more than 300 times and recorded it with George Szell and the Cleveland Orchestra. In May 1987 he observed the concerto's twenty-fifth anniversary, performing it at Carnegie Hall with the St. Louis Symphony.

An artist who declines to specialize, Mr. Browning performs repertoire encompassing the classic, romantic, and contemporary periods. His recordings appear on the Capitol, CBS Masterworks, Delos, Desto, and RCA labels and include, among other works, the Barber Sonata, the complete Chopin etudes, all five Prokofiev Piano Concertos (with Erich Leinsdorf and the Boston Symphony), and the Tchaikovsky Piano Concerto No. 1. He has also recorded Richard Cumming's Twenty-Four Preludes, which were written for and dedicated to him. Mr. Browning is heard regularly at the Blossom, Hollywood Bowl, Ravinia, Saratoga, and Tanglewood festivals. During the 1986-87 season, in addition to the anniversary commemoration of the Barber concerto, Mr. Browning was soloist in two New York state tours of the Mostly Mozart Orchestra, performed chamber music of Bartók and Bridge with the Guarneri Quartet at Alice Tully Hall, joined the teaching faculty of the Juilliard School, gave concerts at Orchestra Hall in Chicago and at the Hollywood Bowl, was a judge at the 1987 Queen Elisabeth Competition, and had works of Liszt and Rachmaninoff released on two Delos CD's. Major concerts during 1987-88 will include the orchestras of Atlanta, Buffalo, Chicago, Cleveland, Detroit, and Seattle, and the American Symphony Orchestra at Carnegie Hall. Mr. Browning's first Boston Symphony performances were in September 1962, when he premiered the Barber Piano Concerto with Erich Leinsdorf. His most recent appearance was at Tanglewood in 1980, when he performed Ravel's Piano Concerto for left hand.

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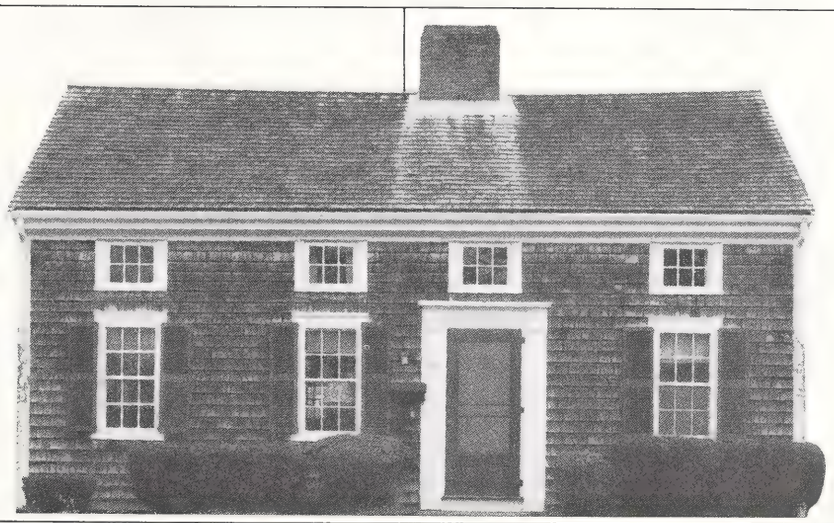
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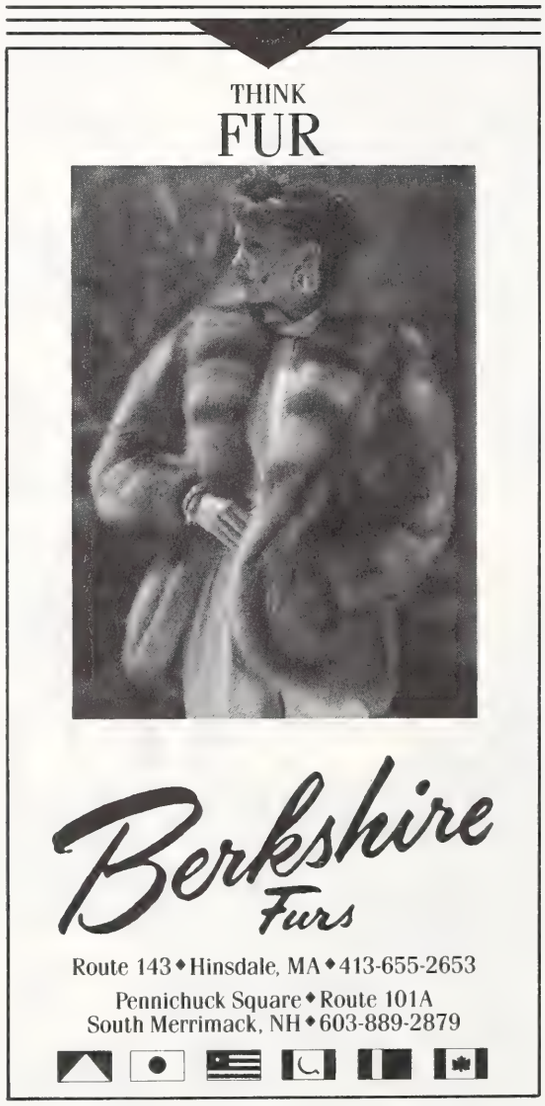
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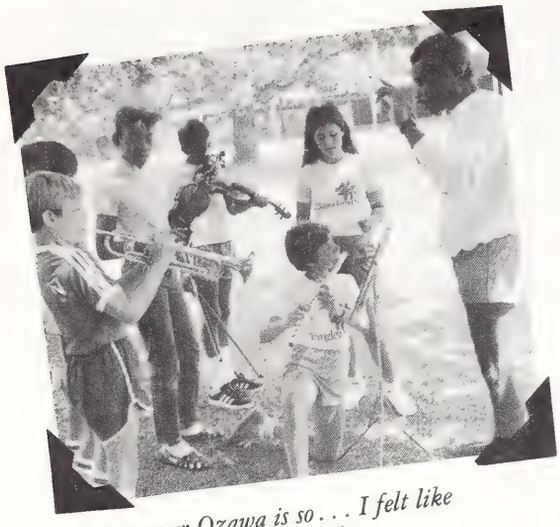
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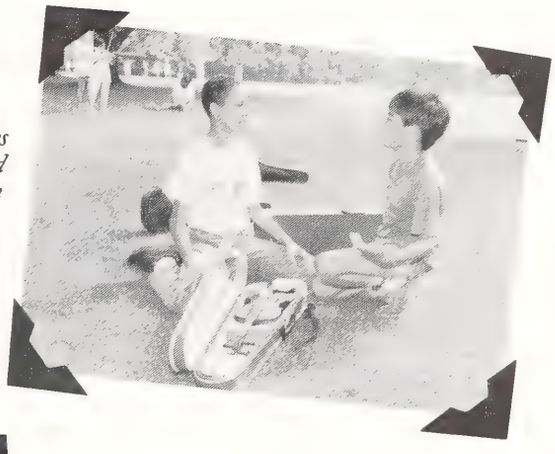
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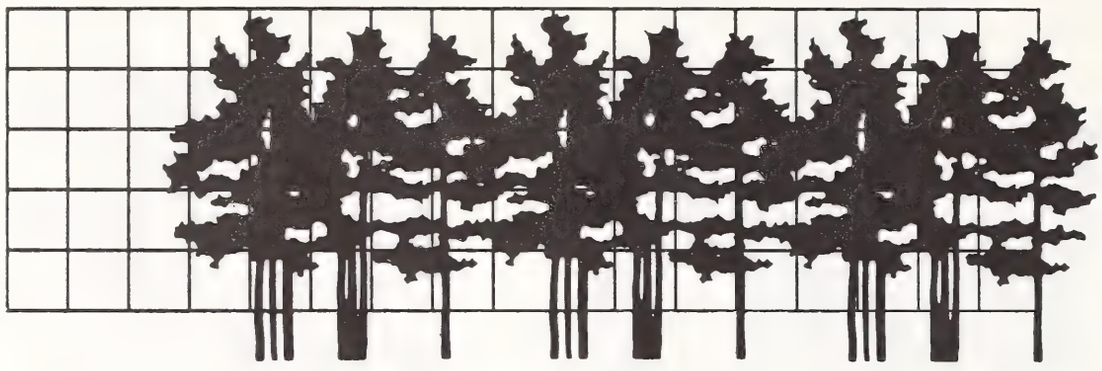
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OLIVER KNUSSEN, CARL ST. CLAIR, and PASCAL VERROT, conductors

KNUSSEN *Ophelia Dances*, Book I
KIRCHNER *Music for Twelve*
MÔRI *Premier Beau Matin de Mai*
PERLE Serenade No. 3 for piano and chamber orchestra

Thursday, 6 August at 8:30
(Theatre-Concert Hall)

KRONOS STRING QUARTET

Music of Sculthorpe, Johnston, Bartók, and Riley

Friday, 7 August at 7
(Weekend Prelude)

MALCOLM LOWE, violin
ANDREW DAVIS, piano

Music of Mozart and Stravinsky

Friday, 7 August at 9

BOSTON SYMPHONY ORCHESTRA
ANDREW DAVIS, conductor
KEN NODA, piano
MALCOLM LOWE, violin

MOZART Overture to *La clemenza di Tito*
BEETHOVEN Piano Concerto No. 4
CHAUSSON *Poème*, for violin and orchestra
STRAVINSKY Suite from *Pulcinella*

Saturday, 8 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
YO-YO MA, cello

HAYDN Symphony No. 100, *Military*
BOCCHERINI Cello Concerto in B-flat
SHOSTAKOVICH Cello Concerto No. 1

Sunday, 9 August at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDREW DAVIS, conductor
BELLA DAVIDOVICH, piano

NIELSEN *Helios* Overture
CHOPIN Piano Concerto No. 2
DVOŘÁK Symphony No. 8

Thursday, 13 August at 8:30
(Theatre-Concert Hall)

EMANUEL AX, piano
YO-YO MA, cello

Music of Beethoven and Rachmaninoff

Friday, 14 August at 7
(Weekend Prelude)

KATIA & MARIELLE LABÈQUE, duo-pianists

Music of Infante and Bernstein

Friday, 14 August at 9

BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, conductor
MATT HAIMOVITZ, cello

BERNSTEIN *Facsimile*
SAINT-SAËNS Cello Concerto No. 1
DVOŘÁK Symphony No. 9, *From the New World*

Saturday, 15 August at 8:30
The Serge and Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
LEONARD BERNSTEIN, conductor
WENDY WHITE, mezzo-soprano

MOZART Symphony No. 29
BERNSTEIN Symphony No. 1, *Jeremiah*
SIBELIUS Symphony No. 5

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Sunday, 16 August at 2:30

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RAVEL *Le Tombeau de Couperin*
POULENC Concerto for Two Pianos
MILHAUD *La Création du monde*
IBERT *Divertissement*

Tuesday, 18 August

TANGLEWOOD ON PARADE
Afternoon events beginning at 2:30 p.m.
Gala concert at 9 p.m.

BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, JOHN WILLIAMS, and LEON FLEISHER, conductors
EMANUEL AX, piano; YOUNG UCK KIM, violin; YO-YO MA, cello

VERDI Overture to *La forza del destino*
BEETHOVEN Triple Concerto for piano, violin, and cello
GERSHWIN/BENNETT *Porgy and Bess: A Symphonic Picture*
TCHAIKOVSKY *1812* Overture

Wednesday, 19 August at 8:30
(Theatre-Concert Hall)

EMANUEL AX, piano
YOUNG UCK KIM, violin
YO-YO MA, cello

All-Dvořák program

Friday, 21 August at 7
(Weekend Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of McLennan and Beethoven

Friday, 21 August at 9

BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS, conductor

SIBELIUS Symphony No. 6
BEETHOVEN Symphony No. 3, *Eroica*

Saturday, 22 August at 8:30

BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS, conductor
ANDRÁS SCHIFF, piano

MOZART Symphony No. 35, *Haffner*
MOZART Piano Concerto No. 20 in D minor, K.466
BRAHMS Serenade No. 2

Sunday, 23 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JESSYE NORMAN, soprano

SCHUMANN Symphony No. 2
STRAUSS Songs with orchestra (*Zueignung*; *Cäcilie*; *Morgen*)
STRAUSS *Dance of the Seven Veils* and Final scene from *Salome*

Thursday, 27 August at 8:30
(Theatre-Concert Hall)

ANDRÁS SCHIFF, piano

BACH *The Well-tempered Clavier*, Book II

Friday, 28 August at 7
(Weekend Prelude)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Music of Vaughan Williams and Tallis

Friday, 28 August at 9

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

MOZART Piano Concerto No. 16 in D, K.451
MAHLER Symphony No. 1

Saturday, 29 August at 8:30

WYNTON MARSALIS, trumpet

An evening of jazz

Sunday, 30 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
SUSAN DUNN, soprano
SHIRLEY VERRETT, mezzo-soprano
VINSON COLE, tenor
PAUL PLISHKA, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VERDI *Requiem*

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Leon Fleisher, Artistic Director
1987 Concert Schedule

Tuesday, 30 June at 2 p.m.
Opening Exercises
(admission free;
open to the public)

Wednesday, 8 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Gustav Meier and
Conducting Fellows conducting
Program to include
Wagner Excerpts from *Götterdämmerung*

Saturday, 11 July at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, 12 July at 10 a.m.
Chamber Music—TMC Fellows

Sunday, 12 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Carl St. Clair and Pascal Verrot
conducting
Program to include
Debussy *La Mer*

Tuesday, 14 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Gennady Rozhdestvensky and
Conducting Fellows conducting
Program to include
Bartók Concerto for Orchestra

Wednesday, 15 July at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, 18 July at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, 19 July at 10 a.m.
Chamber Music—TMC Fellows

Sunday, 19 July at 8:30 p.m.
Chamber Music—TMC Fellows

Monday, 20 July at 8:30 p.m.
Chamber Music—BUTI Young Artists

Tuesday, 21 July at 8:30 p.m.
Vocal Recital—TMC Fellows

Wednesday, 22 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher, Leon Kirchner, and
Conducting Fellows conducting
Program to include
Mozart Symphony No. 38, *Prague*
Mozart Symphony No. 41, *Jupiter*

Saturday, 25 July at 2 p.m.
BUTI Young Artists Orchestra & Chorus
Steven Lipsitt and David Hoose
conducting
Program to include
Haydn *Lord Nelson* Mass

Sunday, 26 July at 10 a.m.
Chamber Music—TMC Fellows

Sunday, 26 July at 8:30 p.m.
Vocal Recital—TMC Fellows

Tuesday, 28 July at 8:30 p.m.
Chamber Music—BUTI Young Artists

Wednesday, 29 July at 8:30 p.m.
Chamber Music—TMC Fellows

Thursday, 30 July through
Thursday, 6 August
FESTIVAL OF
CONTEMPORARY MUSIC
Thursday, 30 July
—Nexus percussion ensemble,
8:30 p.m.*
Saturday, 1 August
—TMC Fellows, 2 p.m.
Sunday, 2 August
—TMC Fellows, 10 a.m.
—TMC Fellows, 8:30 p.m.
Monday, 3 August
—Electro-Acoustic Prelude, 7:30 p.m.
—TMC Fellows, 8:30 p.m.
Tuesday, 4 August
—Electro-Acoustic Prelude, 7:30 p.m.
—Boston Symphony Chamber
Players, 8:30 p.m.*
Wednesday, 5 August
—Electro-Acoustic Prelude, 7:30 p.m.
—Tanglewood Music Center Orchestra,
Oliver Knussen, conductor, and
Peter Serkin, piano, 8:30 p.m.
Thursday, 6 August
—Kronos String Quartet, 8:30 p.m.*

Saturday, 8 August at 2 p.m.
BUTI Young Artists Orchestra
Eiji Oue conducting

Sunday, 9 August at 10 a.m.
Chamber Music—TMC Fellows

Sunday, 9 August at 8:30 p.m.
Vocal Recital—TMC Fellows

Monday, 10 August at 8:30 p.m.
Chamber Music—BUTI Young Artists

Tuesday, 11 August at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting

Wednesday, 12 August at 8:30 p.m.
Vocal Recital—TMC Fellows

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Chamber Music—TMC Fellows

Sunday, 16 August at 8:30 p.m.
Vocal Recital—TMC Fellows

Monday, 17 August at 8:30 p.m.
Chamber Music—BUTI Young Artists

Tuesday, 18 August
TANGLEWOOD ON PARADE*
(Afternoon events beginning at 2:30, followed by a gala orchestra concert at 9 featuring the Tanglewood Music Center Orchestra and the Boston Symphony Orchestra.)

Thursday, 20 August at 8:30 p.m.
Chamber Music—TMC Fellows

Saturday, 22 August at 2 p.m.
Tanglewood Music Center Orchestra
BUTI Young Artists Orchestra
Eiji Oue and Conducting Fellows conducting

Sunday, 23 August at 10 a.m.
Chamber Music—TMC Fellows



Schedule subject to change.

Current information available each week at the Tanglewood Main Gate.

Except where noted, seats are unreserved and available for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without charge. Except where noted, all concerts are held in the Theatre-Concert Hall or Chamber Music Hall.

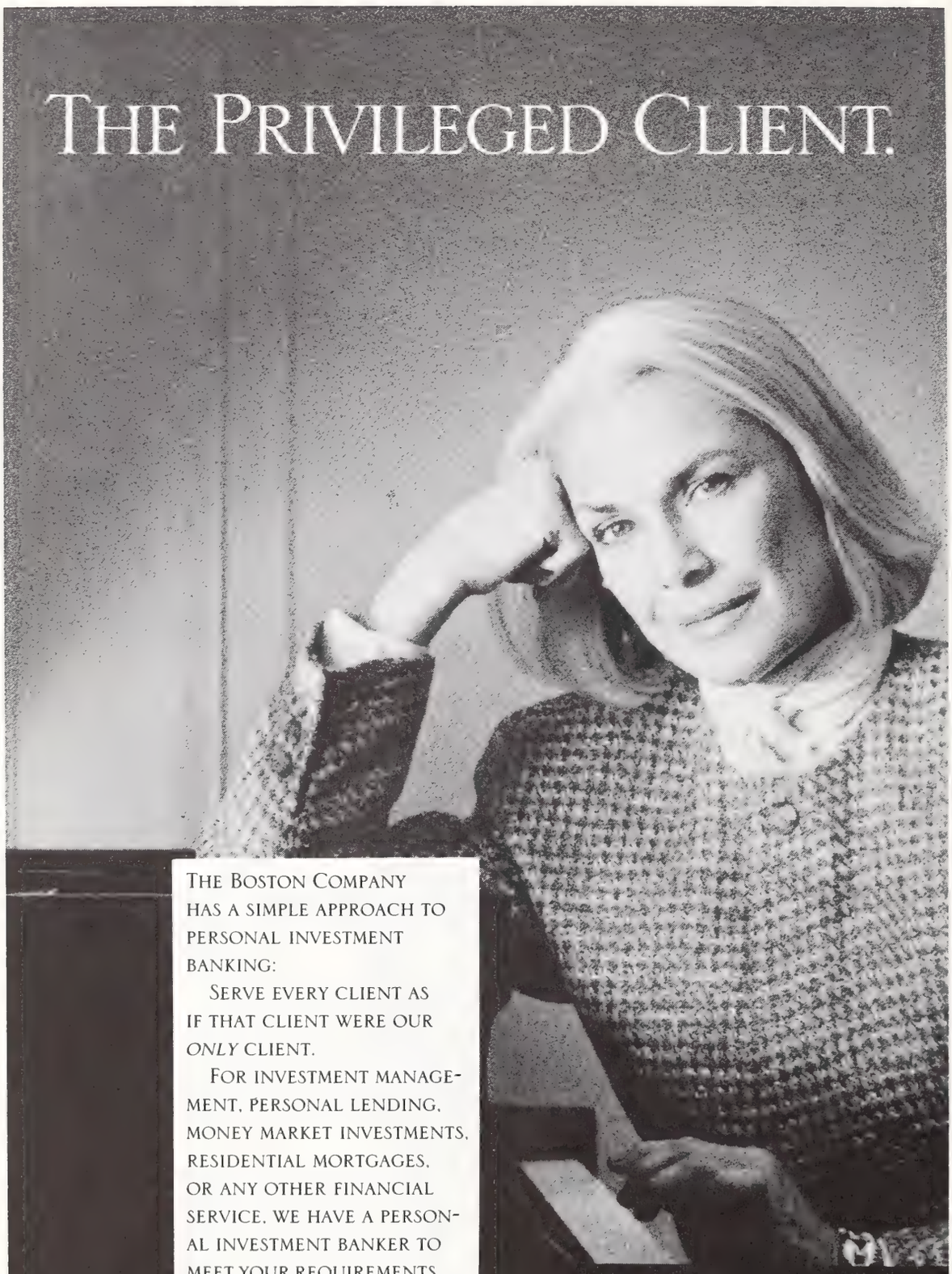
*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

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"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

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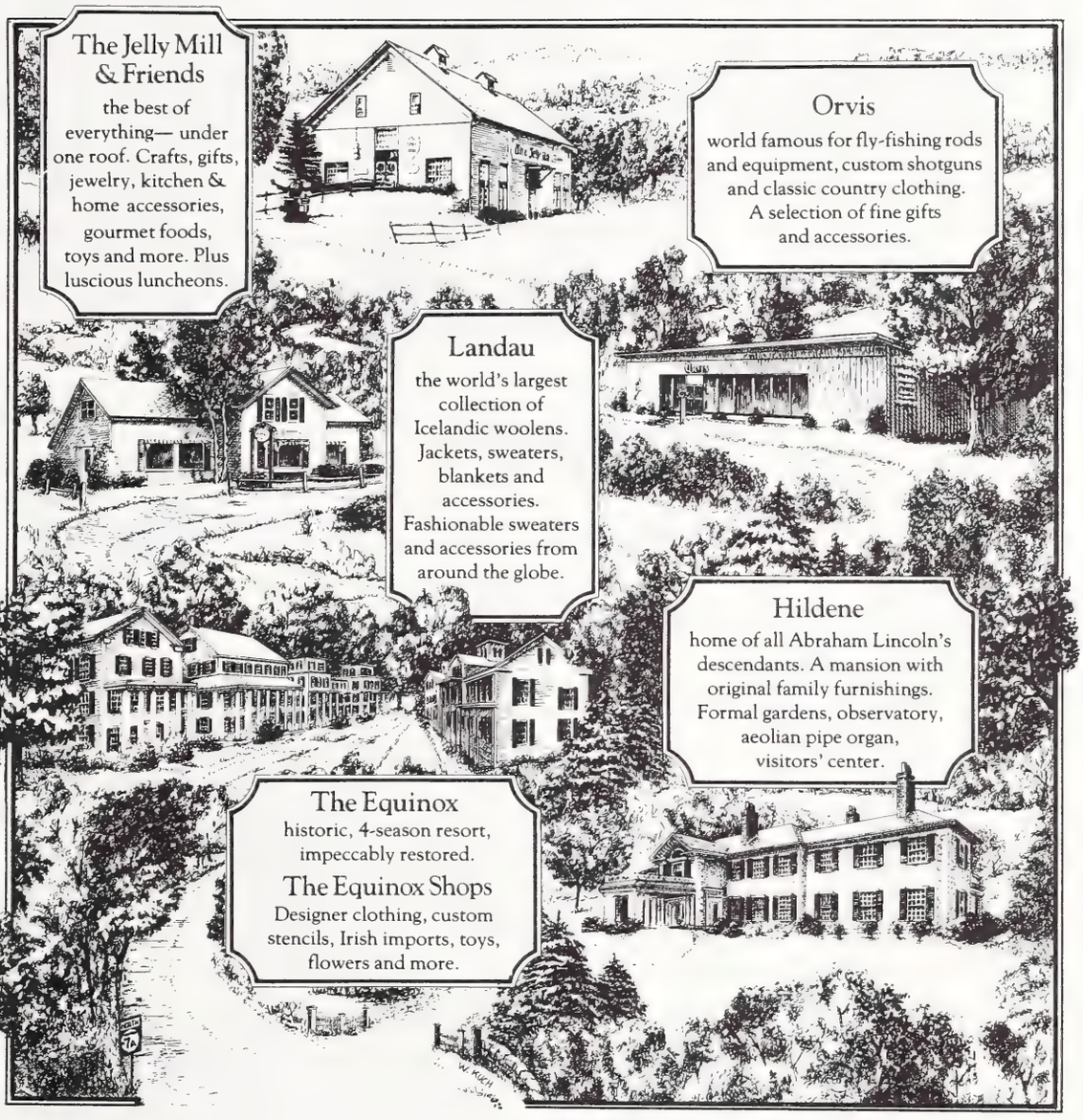
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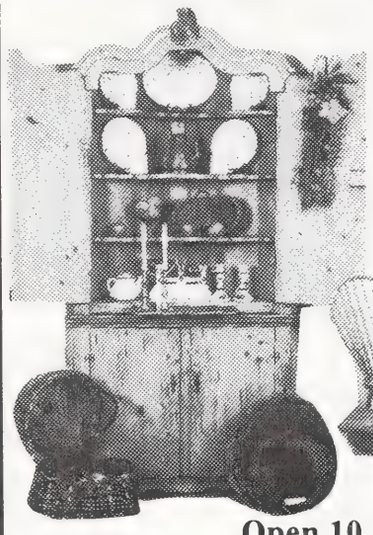


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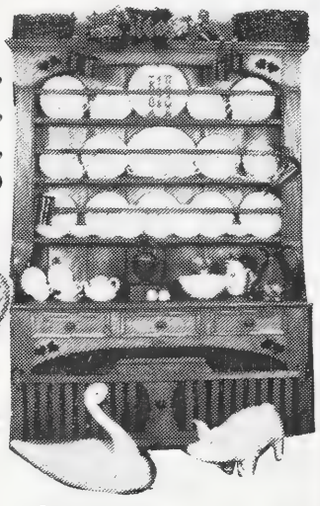
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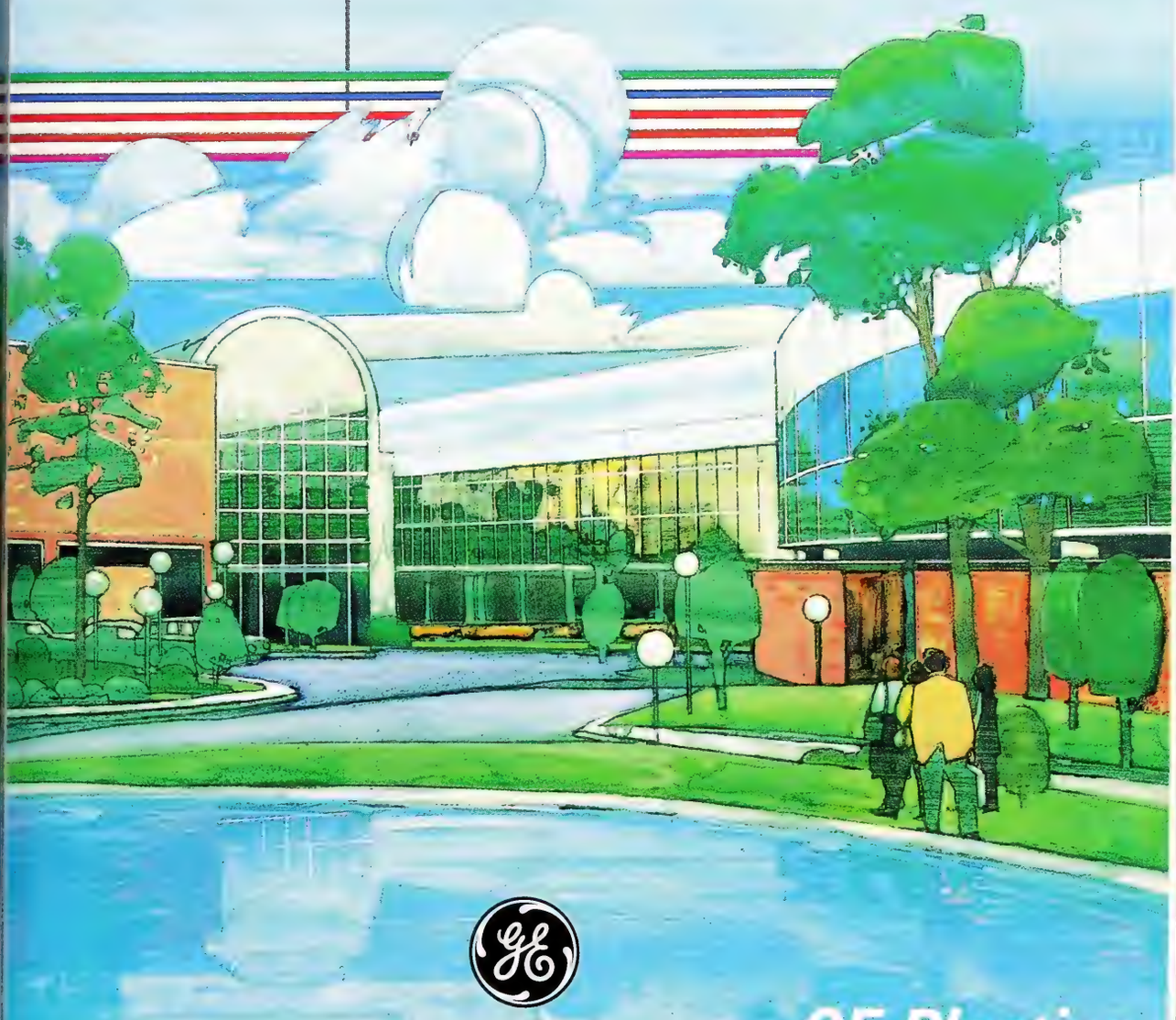
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Fifty Years of the Boston Symphony Orchestra at Tanglewood: Looking Back to the Beginning

The fact that the Boston Symphony Orchestra plays concerts in the Berkshires every summer is pure accident—happy accident, to be sure, but accident nonetheless. For more than a century the Berkshires have been the recreational and sporting grounds of visitors mainly from New York City, while Bostonians have preferred to disport themselves at the Cape or on the North Shore. Thus, when summer orchestra concerts began in the Berkshires, they involved a New York conductor and a New York ensemble.

Henry Hadley (1871-1937) was one of the best-known musicians in America fifty years ago, an indefatigable conductor and prolific composer. He had written seven operas (*Cleopatra's Night* was performed at the Met in 1920), five symphonies, and a great deal of other music. He had led orchestras in the German city of Mainz and in Seattle, and he had founded the San Francisco Symphony Orchestra. In the late '20s he was associate conductor of the New York Philharmonic, with which he was always looking for ways to bring first-rate music to more and more people.



Gertrude Robinson Smith

In the spring of 1934—hardly a time, one would think, to start an expensive new venture in Depression-rocked America—Hadley began looking for a site where he might set up a summer concert series. Friends suggested the Berkshires, and Hadley leaped at the idea. He found a farm with a horse ring in the little town of Interlaken, between Lenox and Stockbridge. There, in late August 1934, the first Berkshire Symphonic Festival took place. It consisted of three concerts on a single weekend. (The site of that event later became the private Stockbridge School.) The first three concerts were truly blessed by the weather gods. There was no cover from the elements. An overcast morning the day of the first concert raised concern as to the evening's success, but by sundown the sky was clear and a full moon shone down on the Philharmonic musicians' performance of the opening work, Berlioz's *Roman Carnival* Overture.

The organization of a new festival—even a small one—in just two months, which included budgeting, hiring the musicians, converting the horse ring into a concert amphitheater, arranging for ticket sales, food concessions, and advertising, and all the other details that needed planning for a public event, was a daunting project. It did not, however, daunt Gertrude Robinson Smith, a redoubtable organizer and worker, who marshalled dozens of Berkshire residents, mostly women, as a corps of workers to make all the necessary arrangements. Miss Robinson Smith remained an essential supporter of the festival for years.

The festival's success encouraged the organizers to plan on a bigger scale the following year, but they decided not to tempt fate again as far as the weather was concerned. A significant budget item in 1935 was the rental of a circus tent for use in case of inclemency at concert time. But the scheduled concerts con-

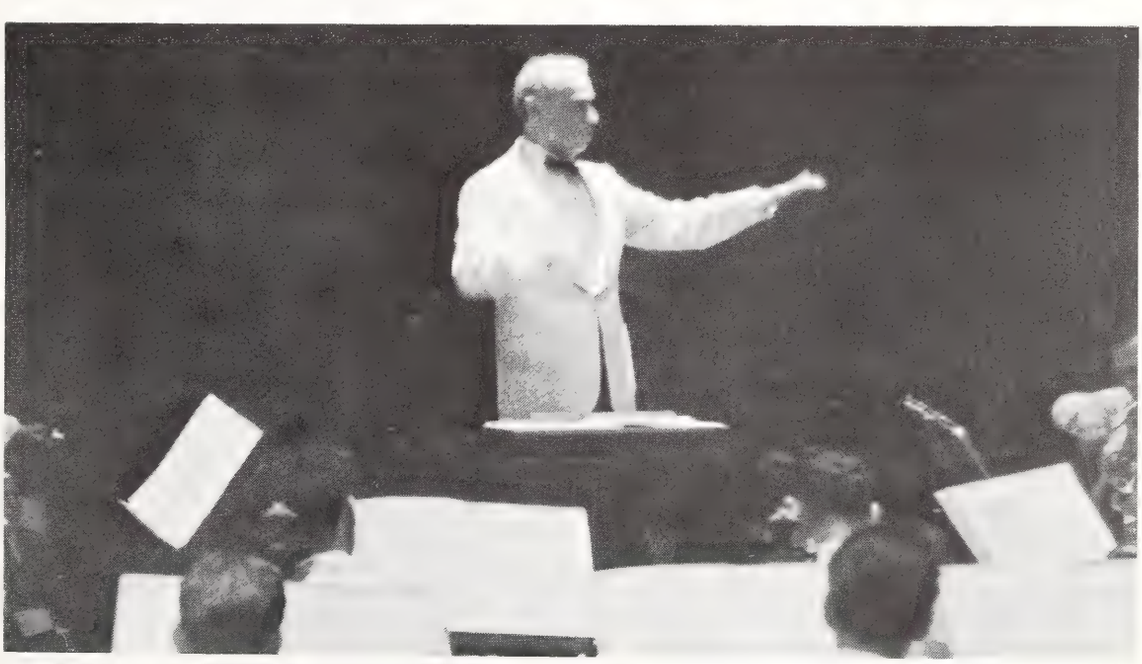
flicted with the New York Philharmonic's commitments to play at Lewisohn Stadium in New York, so Hadley had to recruit an orchestra out of New York symphony musicians who were not working that weekend. The festival was a social success without question, but there were those who questioned its musical merits. Hadley's programming was regarded as too popular, the playing had been uneven, and the conductor himself was in failing health. He resigned following the 1935 festival; but his service is memorialized in a bronze tablet in the Shed at Tanglewood.

The directors of the festival decided then not to rely on a pick-up orchestra anymore. They wanted an established ensemble of the highest musical caliber. If New York could not provide such an orchestra owing to its schedule of summer concerts, the Berkshire Festival would turn to Boston, where the orchestra had been enjoying renewed acclaim under the baton of the Russian conductor Serge Koussevitzky, then in his thirteenth year as music director. The conductor and the BSO Trustees approved the plan, and the contract was drawn up for three concerts on a single weekend in mid-August.

Unexpected problems arose when the farm on which the first two festivals had taken place was sold. The new owners would not allow the festival free use of the property, as the previous owners had done, and they would not allow parking. The Berkshire Festival might have collapsed right then, but another estate, Holmwood (now Foxhollow), on the boundaries of Stockbridge, Lenox, and Lee, was offered for 1936.

The arrival of the Boston Symphony somehow sparked wide public attention. The crowds were much larger and came from much farther away. That year there was actually a profit at the end of the three concerts! Far more important, the concerts in the Berkshires with the BSO were widely publicized through reviews in more than twenty papers. Olin Downes reviewed the festival for the New York *Times*, noting that the performances were "of a quality to set them wholly apart from any others the writer has ever heard at summer concerts in America."

The great success of the summer naturally made everyone eager to repeat the event in 1937—and to double the number of concerts. But Koussevitzky insisted that he wanted a permanent concert shell, not a tent, and the



Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood

Tanglewood Music Center

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The 50th Anniversary Campaign has achieved more than $5 million towards the goal of $12 million by 1990. We gratefully acknowledge the following generous endowment gifts and pledges of $5,000 or more received since September 1, 1986. Such support allows us to bring the best young musicians to study at Tanglewood on tuition-free Fellowships.

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Holmwood property was not available on that basis. Though local residents felt some apprehension at the prospect of an enlarged Berkshire Festival, Koussevitzky and Miss Robinson Smith began the search for a permanent site. They were on the verge of moving temporarily back to the farm that had served the first two festivals (it had again become available) when Koussevitzky unexpectedly received a call from Mrs. Gorham Brooks, a Bostonian who summered in the Berkshires at the magnificent 210-acre Tappan family estate. Since the estate was no longer serving her family, she had been on the verge of closing it down; but together with her cousin, Miss Mary Aspinwall Tappan, she decided instead to offer it as a gift to the Boston Symphony Orchestra for the festival.

The estate had originally been called Highwood when, in 1849, William Aspinwall Tappan erected a large Victorian house amidst pines and hemlocks. There was a small red house on the estate in which Nathaniel Hawthorne lived for a year and a half while writing *The House of Seven Gables*. He also wrote the *Tanglewood Tales*, retellings of classic myths, narrated by a college student on a country estate that strongly resembled Highwood, but which Hawthorne dubbed "Tanglewood"; the Tappan family liked the thought of a book being connected to their property, so they dropped the original name of the estate and called it Tanglewood.

So it was that, fifty years ago, the Boston Symphony moved to Tanglewood, where the festival concerts have been given ever since. Plans were afoot to build a "pavilion" designed by the Finnish architect Eliel Saarinen, but construction could not begin before 1938. So the first Tanglewood festival took place again in a tent. Again public interest was high, and NBC's Blue Network carried two of the concerts live across the nation.

The most famous event of the summer took place on 12 August 1937, the first concert of the second weekend. The clouds opened and thunder drowned out the music—in an all-Wagner program! The *Rienzi* Overture was interrupted twice, and the "Forest Murmurs" from *Siegfried* had to be omitted altogether. By intermission there were leaks in the tent. Gertrude Robinson Smith, ever indefatigable, stood up and announced the formation of an immediate campaign to raise $100,000 for the concert shed; before the extended intermission was over, 30% of the sum had been pledged.

During all this, the radio broadcast continued, with the announcers trying to fill the empty airwaves with something about the music expected on the second half of the program. But the second half was delayed so long that NBC canceled the remainder of the broadcast. When it was finally possible for the music to continue, the microphones were off. Even after the concert came to its delayed end, problems were by no means over. The parking lots had turned to mud, and dozens of patrons had to be towed out of the mire before they could set off for home.

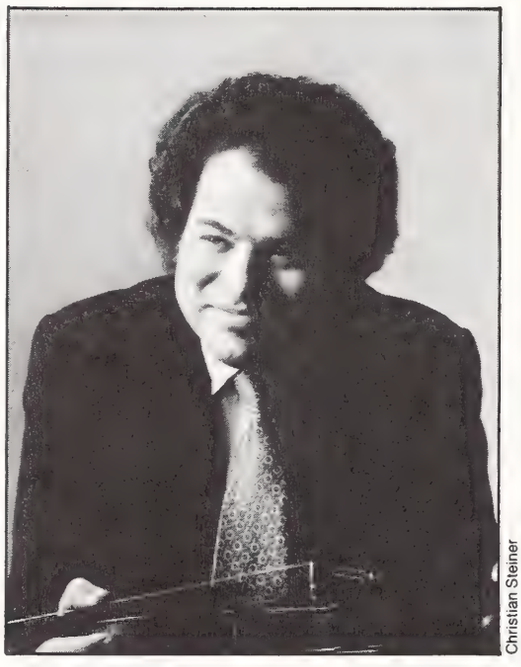
During the last fifty years, there have been rain and thunderstorms, heat waves, cold waves, hail, and—yes—sunshine and clear moonlit nights. But there has probably never been an evening of outdoor music-making quite so miserable as in that first summer at Tanglewood. The BSO has never been able to cancel the rain before a concert or to moderate the humidity in the "dog days" of August, but the fiftieth anniversary of the first Boston Symphony concerts at this famous and magnificently beautiful location is being celebrated with an unusually festive schedule of musical events all summer. And the celebration will go on no matter what the weather!

—Steven Ledbetter

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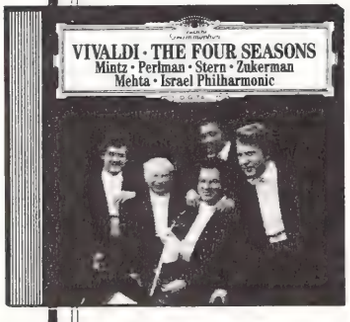
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SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Saturday, 1 August at 8:30

The George W. and Florence N. Adams Concert

SEIJI OZAWA conducting

PERLE — Concertino for Piano, Winds, and Timpani
BENJAMIN PASTERNACK, piano

MENDELSSOHN — Violin Concerto in E minor, Opus 64
Allegro molto appassionato
Andante
Allegretto non troppo—Allegro molto vivace
ITZHAK PERLMAN

INTERMISSION

MENDELSSOHN — Symphony No. 4 in A, Opus 90, *Italian*
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

The performance of George Perle's Concertino for Piano, Winds, and Timpani is part of this year's Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through 6 August.

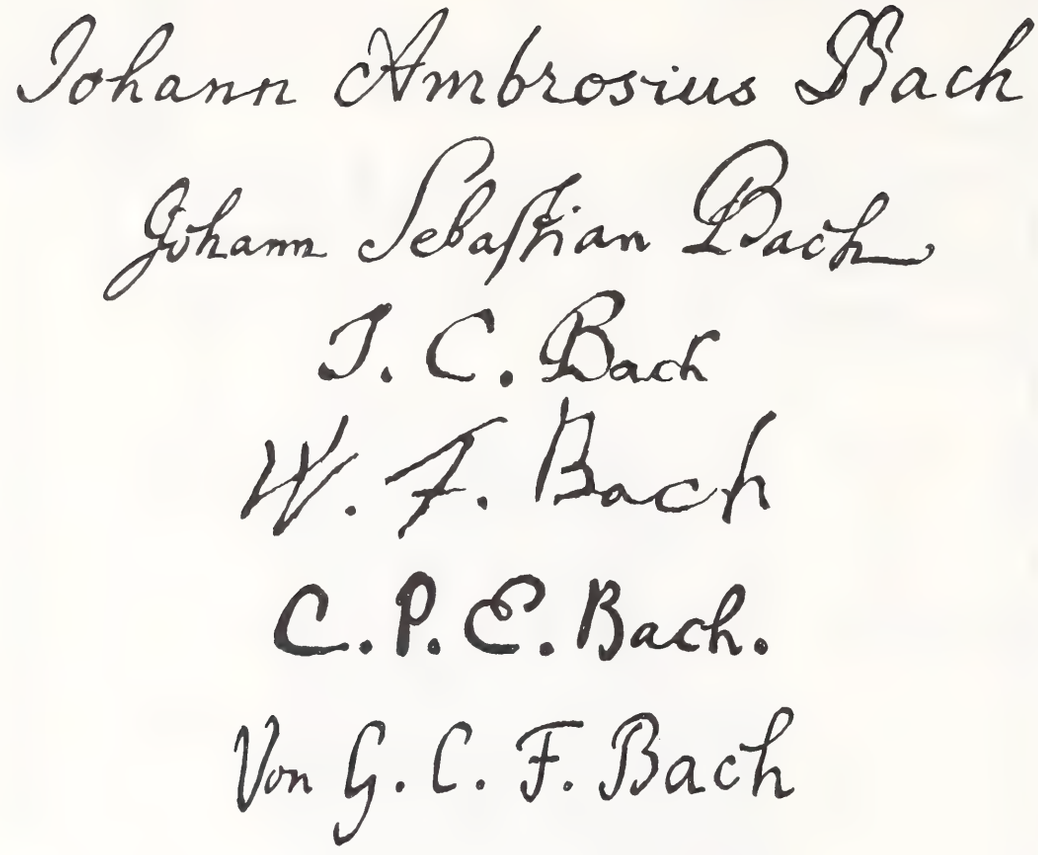
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NOTES

George Perle
Concertino for Piano, Winds, and Timpani

George Perle was born in Bayonne, New Jersey, on 6 May 1915 and now lives in New York City. He is the 1987 Tanglewood Music Center composer-in-residence. The Concertino for Piano, Winds, and Timpani was composed between 24 September 1978 and 20 February 1979 on a commission from the Fromm Music Foundation. It was premiered in Chicago in April 1979 with Ralph Shapey conducting and Morey Ritt as the piano soloist. The score is dedicated to Shapey and Ritt. In addition to the solo piano, the Concertino calls for two flutes, two oboes (second doubling English horn), two clarinets, two bassoons, two horns, two trumpets, two trombones, and timpani.

In two previous summers George Perle has been composer-in-residence at Tanglewood. He returns for the third time in 1987, having been signally honored a year ago by the almost simultaneous awarding of the Pulitzer Prize in composition and a MacArthur Fellowship. Without question George Perle has arrived at the level of a senior master among American composers, one who has confronted directly the basic problem of twentieth-century music: how to bring order out of the chaotic welter of harmonic possibilities available to a composer today, and how to use the expanded language to achieve the kind of expressiveness that music has always aimed at.

Perle has attacked the problem most immediately in his compositions, but he has also, by the way, produced some of the most illuminating analyses of twentieth-century music ever written, analyses that have in turn opened up ideas to be pursued in new compositions. Head and heart thus join forces in the service of expression. Understanding of the past creates approaches for the present and future.

Ironically, for many years Perle's analytical work—especially his superb studies of Alban Berg—was better known than his music, so that he was widely regarded as "a theorist who also composes." But he sees himself—and is now generally recognized—as "a composer who also theorizes." In his mind, analysis is simply part of his work as a composer, the primary benefits appearing in his own music.

A youthful chance encounter with the score of Alban Berg's *Lyric Suite* changed the young composer's life, for it revealed some clues to a consistent treatment of chromat-

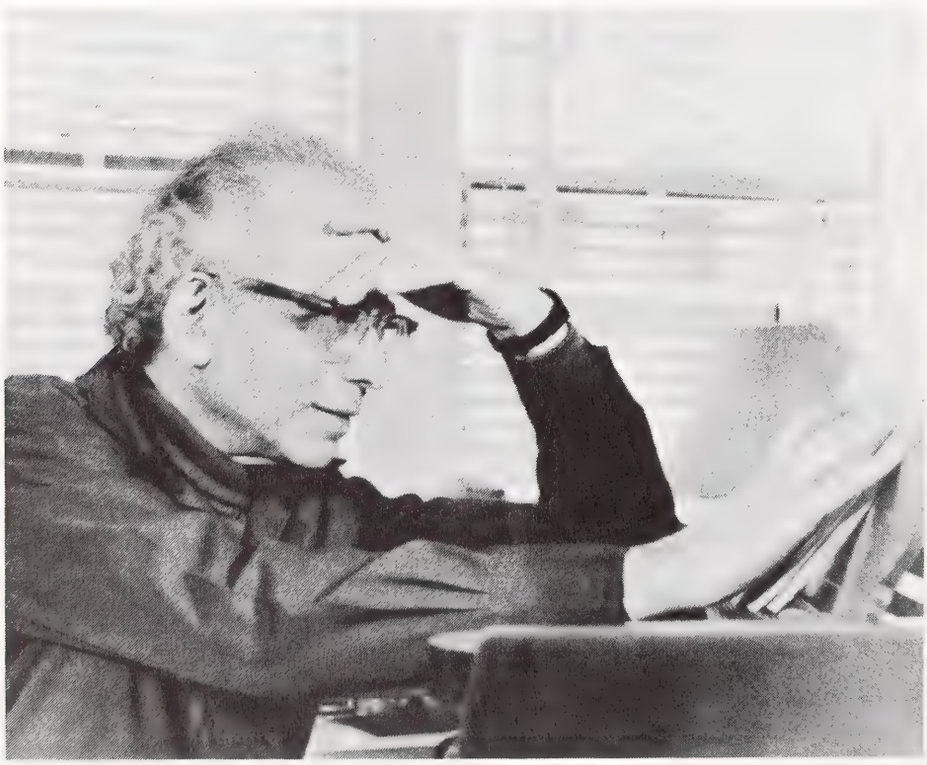


ic harmony in a way that could be more broadly applied than was recognized by either the disciples or the opponents of Berg's teacher Arnold Schoenberg. At the time it was generally held that Berg's music represented a falling away from the "pure" method of Schoenberg, a reversion to tonality, at least in spots, and therefore, perhaps, a failure of the intellect (though scarcely of the heart).

Perle's years of study of the music of Berg (he also found time to write about music by many other composers from the fourteenth-century master Machaut onward) demonstrated that Berg's music had an intellectual consistency of a very high order, even as it moved many listeners generally unsympathetic to twelve-tone techniques. Perle has taken ideas learned from these studies and extended them through his own composition to come up with the notion of "twelve-tone tonality," as he titled his most technical book.

The very idea of saying "twelve-tone" in the same phrase as "tonality" seems a contradiction in terms. But each Perle composition defines its harmonic universe in such a way that the harmonies will offer the possibility of shaping the piece, of developing patterns of tension and relaxation, of cross-reference within the piece—just as the harmonies (and melodies and rhythms) of older music have always done. And it is precisely music's ability to build and grow, to project a shape into the mind of the listener, and then to confirm or deny the anticipated shape, that creates the particular expressive reaction that music gives us.

All of this sounds terribly imposing, but Perle's music, especially the tightly-constructed but genial Concertino, gives the lie to any notion that he is merely a "system-builder." In its nine-minute span, the Concertino ranges widely in mood and character, yet uses its basic materials economically and with a clarity that encourages us to recognize the various elements as they reappear in slightly different guises. The Concertino's essential verve is heard at the outset in the piano's motoric running in octaves



George Perle

against sustained thirds in the various woodwind pairs. Later the piano has its own gesture in thirds, a gentle hovering, in dialogue with scherzo-like patter from solo winds. The thirds are present, if less prominent, in the lyrical and sustained middle section, which is dominated by an English horn solo, to which the piano adds Chopinesque embellishments. The energetic dancelike character of the opening returns at the end with further reworkings of the same material. The very first sound heard in the piece (described as a "sneeze" by pianist Richard Goode in the notes to his recording of the Concertino) punctuates the pianist's octaves with increasing frequency—a veritable hay-fever attack that finally ushers in the patient timpanist (who has to wait until the last fourteen measures of the piece to play) to add his dramatic "blessing" to the sneeze that brings the Concertino to its vigorous end.

—Steven Ledbetter

Felix Mendelssohn-Bartholdy
Violin Concerto in E minor, Opus 64

Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism; the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn planned a violin concerto as early as 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated 16 September 1844. The first performance took place in Leipzig under Niels Gade's direction, with Ferdinand David as the soloist. The first performance in the United States took place in New York on 24 November 1849, when Joseph Burke was the soloist with the Philharmonic Society under Theodor Eisfeld. The concerto is scored for solo violin with an orchestra consisting of flutes, oboes, clarinets, bassoons, horns, and trumpets all in pairs, timpani, and strings.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became direc-



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tor of the Gewandhaus concerts in Leipzig in 1936, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on 30 July 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto and commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on 2 September he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

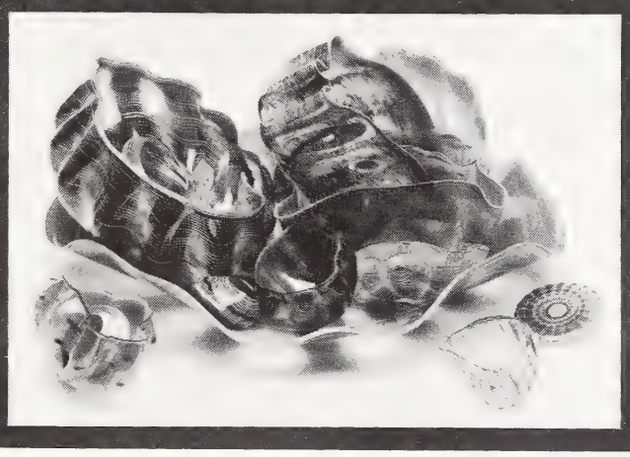
At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Men-



delssohn found to solve old formal problems of the concerto. Ever since Antonio Vivaldi had set his seal on the Baroque concerto by composing over five hundred examples, certain features had been passed on from one generation and one composer to another. Elements that worked in the Baroque style became anachronistic a century later. First of all, the traditional concerto built its first movement on a formal pattern that alternated statements by the full orchestra (ritornellos) with sections featuring the soloist. It was an effective device when the ritornellos were short summaries of the musical material and functioned like the pillars of a bridge to anchor the free flight of the soloist. Even in the time of Mozart, the ritornello principle worked, despite the greater length of the concerto, because Mozart, at least, was able to dramatize the opposition between the solo and the orchestra, to make the soloist a musical personality, carefully balanced against the full ensemble. But the increasingly elaborate form, now related to sonata form, meant that the orchestral ritornello was getting longer and longer. Instead of waiting perhaps a minute or two to hear the soloist, the audience had to wait five minutes or more. Proportions seemed skewed. In his last two piano concertos, Beethoven tried to change that somewhat by introducing the soloist and establishing his personality at the outset, and then proceeding with the normal full orchestral ritornello. Mendelssohn takes the much more radical step of dispensing with the tutti ritornello entirely, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his own. Theoretically only two chords are necessary after this point for the movement to end (though in practice there is usually a somewhat longer coda). But everything comes to a standstill (as far as the composer's work is concerned) while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece or that it may be so long and elaborate as to submerge entirely the composition it is attached to. The problem is not perhaps quite so serious when the composer himself provides the cadenza, because it is then at least in an appropriate style. But the absurdity of coming right up to the end of the movement and suddenly putting everything on hold is unchanged. Mendelssohn's solution is

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simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! No other cadenza has ever played so central a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the *bass* note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully.

When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and

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this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in clapping). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—S.L.

Felix Mendelssohn-Bartholdy
Symphony No. 4 in A, Opus 90, *Italian*

Mendelssohn began composing the Italian *Symphony while in Rome in the late winter and spring of 1831; he sketched it out rapidly but never allowed publication in his lifetime. Although the "official" date of completion is 13 March 1833, Mendelssohn kept saying he intended to rework it again before allowing it out of his hands permanently. Its first performance took place in London at the concerts of the Philharmonic Society on 13 May 1833. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.*

As the scion of a well-off middle-class German family, Felix Mendelssohn undertook the Grand Tour to the centers of classical culture in Italy; his tour was somewhat grander than most, extending from early May 1830 to late June 1832 and including months-long stops in Rome, Paris, and London (he had already spent some eight months in the British isles in 1829). He was a great letter writer, and his travel impressions have been preserved in a voluminous correspondence published (in bowdlerized form—a new authentic edition is much needed) by his younger brother Paul and his eldest son Carl after Felix's death. His account of travel experiences, sightseeing, and visits (including a stop in Weimar for a visit with the elderly Goethe; how many twenty-one-year-old tourists could have done that?) is a delightful one, with reports here and there of musical plans.

From Rome on 20 December 1830 Felix wrote to his family, "The *Hebrides* is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added, "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we know as the *Scotch* (or, better, *Scottish*) and *Italian* symphonies, numbered three and four in the traditional conception of Mendelssohn's symphonic output. The first of these, like the *Hebrides* Overture, was a reaction to his visit to Scotland the year before, while the *Italian* Symphony grew out of his new experiences in Rome and, later, Naples.

Just after Christmas Felix complained of absolutely miserable rainy weather which, no doubt, made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli or some other sightseeing wonder. And though the weather became springlike by mid-January, he was able to write on the 17th that he had nearly completed some small works, adding "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." Surely it seems unlikely for a composer to work on avowedly *Scottish* and *Italian* symphonies

(the names come from Mendelssohn himself) at the same time, but that is precisely what happened. Perhaps that is why the two symphonies are, in a sense, tonal shadows of one another: the *Scottish* is fundamentally in A minor but ends in the major, while the *Italian* is in A major but ends in the minor. He remained in Rome through Easter in order to experience the full effect of the traditional liturgical music of the Papal choir, the only complaint being that the beautiful weather drove away the "misty Scottish mood," so he chose to set aside that symphony for the time being. We may presume that his "Italian" mood responded to all the stimuli, however, for when he reached Naples he wrote to his sister Rebecca that his cantata *Die erste Walpurgisnacht* (a setting of a Goethe poem, which he had worked on most of the winter) should be completed in a few days if the bad weather held, adding, "If I continue in my present mood, I shall finish my Italian symphony also in Italy, in which case I shall have a famous store to bring home with me, the fruits of this winter."

Since the *Italian* Symphony has long been regarded as one of his most perfect works, Mendelssohn's uncertainty about letting it out of his hands and his constantly feeling the need to revise it are hard to credit today, but whatever faults—real or imagined—the composer found in the score resulted in its appearance only after his premature death. Then, over a brief period of about five years, many scores previously withheld by the composer were at last published (although a great deal of his work was not printed even then, so aware were his executors of his careful, even finicky attitude toward scores that might be less than perfectly finished). The last work brought out in the composer's lifetime was a set of Christmas piano pieces published as Opus 72; any number after that was added posthumously, with no regard for the chronological order of composition. The "Opus 90" of the *Italian* Symphony gives a misleadingly false impression of its being a late work, whereas it is actually, as we have seen, one of the most brilliant early orchestral scores of this incredibly precocious artist.
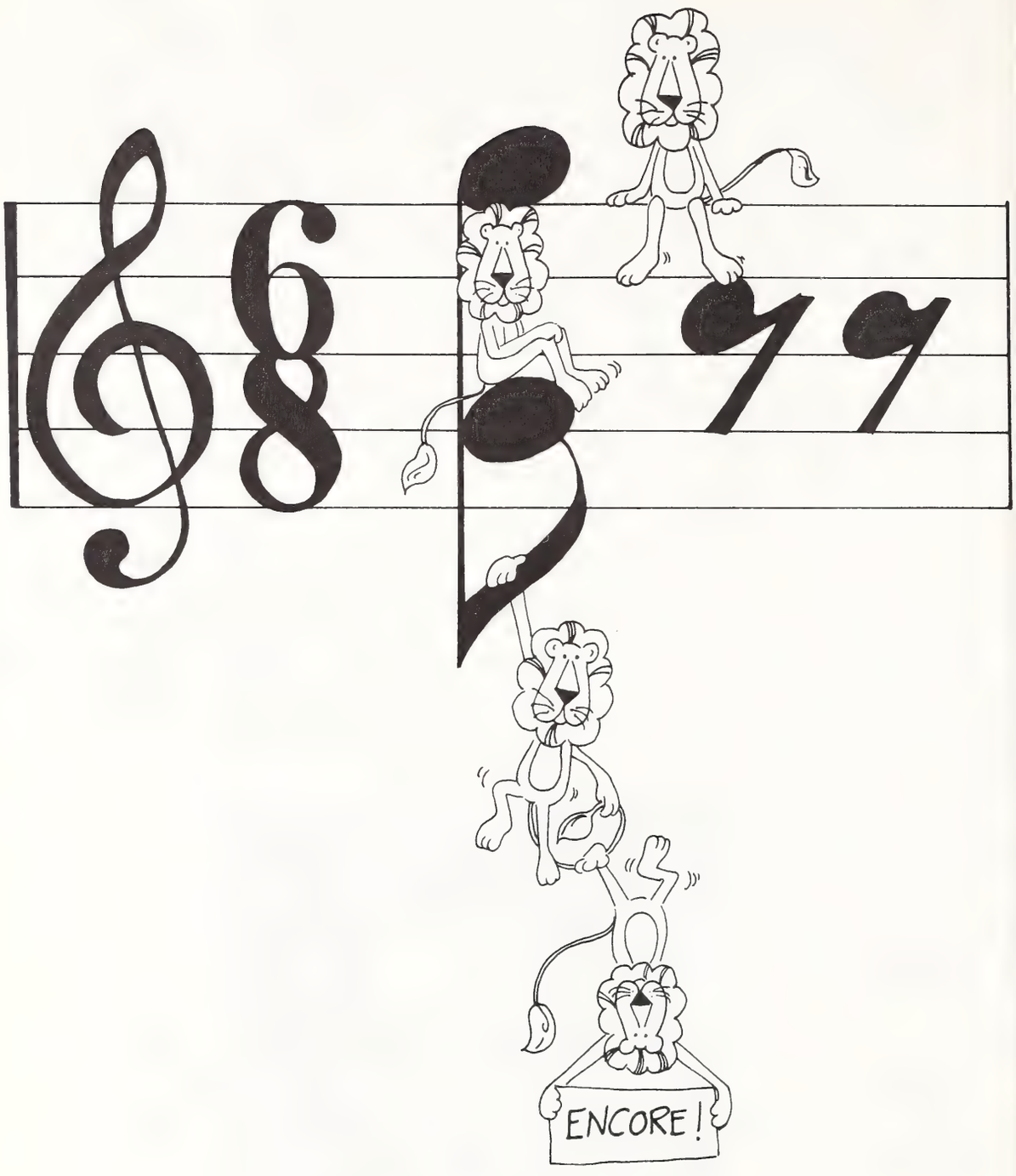


Felix Mendelssohn

The richly assured orchestration makes its mark in the opening measures with a background of repeated chords in the woodwinds over which the violins sing their enthusiastic, soaring theme. The sonority of the first measure alone is enough to identify this score out of the entire symphonic repertory. The racing activity never stops or slows, even when the strings become the lightest staccato whisper to bring in the clarinets and bassoons with the secondary theme. But shortly before the end of the exposition the activity just barely slows to allow the solo clarinet one superbly romantic moment, whispering the opening theme in notes twice as long as before. As is usually the case with sonata-form first movements, Mendelssohn puts a repeat sign at the end of the exposition; in this case, though, the repeat is absolutely essential, since the first ending contains a new idea in the oboe and then in the strings—a soaring-upward that settles gracefully down to the cadence—which will play an important role in the coda. The second time through the exposition, leading on into the development, this passage is omitted. Much of the development is based on a new idea treated imitatively in the strings with punctuation from the woodwinds until the latter assert the importance of the main theme on top of everything. The new theme is recapitulated in place of the romantic moment for the clarinet in the exposition, and the coda works all of the preceding materials in with the concluding material from the first ending in a wonderfully imaginative web.

Mendelssohn wrote to his sister Fanny that he would look for inspiration for the second movement in Naples. As it stands, there is no verbal hint of a program in this Andante, but Tovey professed to discern the influence of a religious procession through the streets (although such a procession need not have been limited to Naples). The opening figure, a "wailing" gesture, introduces a measured and rather sombre march-like theme in D minor. The third movement is the embodiment of graceful themes, with a light but poetic touch in the horn calls deftly answered by violin and flute scales in the Trio. The Saltarello is a whirlwind of rushing activity, from the orchestral trills and punctuating chords of the first measure, through the unison statement of the basic rhythm, to the end. The biggest surprise, perhaps, is that Mendelssohn begins in the minor mode and, contrary to all expectation, refuses to yield, even in the very last measures, to a conclusion in the major. But the energy and the brilliant orchestration of the whole, the unflagging verve and ceaseless activity, bring on a conclusion that, for all its surprises, is as fully gratifying as any that Mendelssohn ever wrote.

The *Italian* Symphony is the product of a very young man—of twenty-two to twenty-four years. Not so young, certainly, as the composer of the Octet or the overture to *A Midsummer Night's Dream,* but still a man in the first flush of his mature powers. And though Mendelssohn can hardly be said ever to have been an old man, it is unlikely that the intended later revisions, if he had ever gotten around to them as he hoped, could have had any effect but to vitiate the overwhelming sense of youth that we find in this score.

—S.L.



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Vivace
Andante
Moderato
Vivace

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MAHLER — Symphony No. 5

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NOTES

Sergei Prokofiev
Piano Concerto No. 4 in B-flat, Opus 53, for left hand

Sergei Sergeyevich Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. He composed his Fourth Piano Concerto for the pianist Paul Wittgenstein in 1931, but it was never performed in the composer's lifetime. Not until 5 September 1956 was the concerto publicly performed, in West Berlin. The soloist was Siegfried Rapp. In addition to the piano solo (left hand only), the score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, one trumpet, two trombones, bass drum, and strings.

During the First World War, the pianist Paul Wittgenstein (brother of the philosopher Ludwig Wittgenstein) lost his right arm from wounds suffered while serving as a dragoon officer in the Austrian army. His former piano teacher in Vienna offered to write him a piano concerto for the left hand alone, and this evidently put into his head the idea of commissioning new works, designed for the left hand, from major composers. By far the best-known of the resulting works is Ravel's Concerto for the left hand, but there are also pieces by Richard Strauss, Franz Schmidt, Erich Wolfgang Korngold, Paul Hindemith, and Benjamin Britten. Prokofiev, too, wrote a concerto for Wittgenstein, during the summer months of 1931. His imagination was gripped by the technical and expressive issues involved, and he wrote an energetic work that requires considerable virtuosity for all its modesty of scale. But on receiving the score, Wittgenstein merely wrote to Prokofiev: "Thank you for the concerto, but I do not understand a single note and I shall not play it."

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The pianist's doubts evidently cast a shadow over the composer's own view of his piece. In an autobiographical statement, Prokofiev wrote, "I have not formed any definite opinion about it myself: sometimes I like it, sometimes I do not. I intend to write a two-hand version of it some time." (This intention he never carried out.) It is worth noting that Wittgenstein's musical tastes were distinctly conservative, and at times he complained bitterly about the scores written for him. Even the famous and popular Ravel concerto did not escape his ire, and Prokofiev was not the only composer whose left-hand concerto languished unperformed.

In any case, it took nearly twenty-five years for the Fourth Concerto to reach performance, and when it did, it proved to be far more brilliant and far less dry or mysterious than Wittgenstein's comments suggest. The first movement moves in a virtual non-stop whirlwind of sixteenth-notes running in the piano against chattering commentary from the orchestra. The slow movement is in a calm 6/8 time; the soloist's first entrance brings in a legato line moving in octaves, but eventually the piano offers sonorous decoration around a melody in the cellos and basses. Eventually the orchestra takes up that melody while the pianist indulges in further elaboration.

Prokofiev described the third movement as "a sort of sonata allegro (although not quite true to form)." It is also the largest movement of the concerto. Following an introduction, Moderato, the sonata proper is a rhythmically vigorous 3/4 Allegro moderato, followed by an Andante section for the secondary theme. The last movement reverts in character to the first, with running sixteenth-notes dominating the piano part, but for the most part it is hushed, never rising above *mezzo forte*, and whirling away into nothingness almost before we know it.

—Steven Ledbetter

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Gustav Mahler
Symphony No. 5

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He began writing his Fifth Symphony in 1901 and completed it the following year. He himself conducted the premiere in Cologne on 18 October 1904. The first American performance was given by the Cincinnati Symphony Orchestra under the direction of Frank van der Stucken on 25 March 1905. The score calls for four flutes, two piccolos, three oboes and English horn, three clarinets, D clarinet, and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, cymbals, triangle, tam-tam, slapstick, glockenspiel, harp, and strings.

Mahler finished his "first period" with his Fourth Symphony right at the end of the nineteenth century. The music he wrote at the beginning of the new century pointed in a new direction. The first four symphonies are all inspired by or based on songs, especially the songs of the collection of folk poetry known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). By the turn of the century, Mahler had stopped drawing upon that source for good, though with perhaps one last glimpse in the Fifth Symphony. His next songs were settings of the poet Rückert, including his finest cycle, *Kindertotenlieder*, three songs of which were completed before he began work on the symphony. The songs make themselves felt here and there in the Fifth by way of brief reminiscences, but the symphony as a whole—like its two successors—is a purely orchestral work with no vocal parts and no hint of musical shapes dictated by song.

The group of three instrumental symphonies—Nos. 5,6, and 7—belongs together in another respect. Mahler's orchestration is notably different from that of the earlier works. The parts are now often more independent of one another, yielding a highly contrapuntal texture, and his tendency toward using small subsections of the large



Gustav Mahler

orchestra—as if the whole orchestra consisted of an immensely varied series of chamber ensembles—is intensified. At first the novelty of this approach gave Mahler considerable trouble. At a reading rehearsal in Vienna before the Cologne premiere of the Fifth, he was horrified to discover that he had seriously over-orchestrated large sections of the score. He took a red pencil to his manuscript and crossed out many parts. Still unsatisfied after the official premiere, Mahler continued touching up the scoring of the Fifth Symphony almost until the day he died.

The distinction between works written before and after the turn of the century is not cut-and-dried, to be sure. The Fourth Symphony already shows a growing interest in independent instrumental writing, and the scoring of the *Kindertotenlieder* and other Rückert songs grows quite naturally out of it. It leads as naturally into the instrumental style of the Fifth. The novelty is more a matter of degree than of kind. Still, the Fifth marks a perceptible turning point in Mahler's output, a determination to avoid programmatic elements (at least those of the kind inherent in the setting of a text or proclaimed to the public in a printed program note) and let the music speak for itself.

The contrapuntal character of the Fifth was perhaps anticipated in some conversations Mahler had with his friend Natalie Bauer-Lechner while he was recuperating in March 1901 from surgery for an intestinal hemorrhage that very nearly killed him. He talked to Natalie about the late Beethoven string quartets, describing them as "far more polyphonic than his symphonies." He was obsessed with the idea of different themes that would combine and "develop freely, side by side, each with its own impetus and purpose, so that people will always be able to distinguish them one from another." And he plunged into hours of study of the *Bachgesellschaft* edition of Bach's works.

His illness, he decided that spring, had been caused in large part by the strains of conducting the rebellious Vienna Philharmonic, with many of whose members he had deep-rooted differences of opinion on matters of musical interpretation, and by the need to withstand the endless attacks of an anti-Semitic press. On returning from a holiday on the Istrian peninsula, he submitted his resignation to the committee of the Philharmonic, retaining the music directorship of the opera, which brought him quite enough headaches.

But as summer approached, Mahler was able to look forward to a summer vacation dedicated largely to composing in a newly built retreat all his own, a large house



rather like a chalet, at Maiernigg, a resort town in Carinthia on Lake Wörth. He had selected the site before the season of 1899-1900 and followed the construction of the house whenever he was not actually working on the Fourth Symphony in the summer of 1900. By 1901 it was ready for occupancy. Villa Mahler was situated between the forest and the water, arranged so that all the rooms had panoramic lake views. He worked several hours a day in a "*Häuschen*" ("little house") not far away but completely isolated, since he demanded total silence while composing.

He brought Bach with him and spent hours studying in particular one of the eight-part motets. "The way the eight voices are led along in a polyphony which he alone masters is unbelievable!" In addition to Bach he studied some songs of Schumann, whom he regarded as second only to Schubert in that genre, and he arranged evening musicales in the house. At first he didn't worry about composition. By July he started composing a few songs—the last of the *Wunderhorn* group (*Tambours g'sell*) and the first of his Rückert songs. He determined to give himself two weeks of complete rest, and ironically, just at that point, he found himself immersed in a large project that was to become the Fifth Symphony.

There were others in the household—his sister Justine; the violinist Arnold Rosé, with whom Justine was having an affair and whom she later married; and Natalie Bauer-Lechner, a musician friend who kept an informative journal of her encounters with Mahler and who clearly suffered pangs of unrequited love (she disappeared from his life within days of his engagement to Alma Schindler). To them he said nothing about the new work. But as he spent more and more hours in the Häuschen, no one doubted that he was involved in something extensive. In fact, he was composing two movements of the symphony (one of them the scherzo, which gave him an enormous amount of trouble) and turning now and then to further songs, including the finest of all, *Ich bin der Welt abhanden gekommen*. All too soon the summer was over, and the symphony had to remain unfinished as he took up his operatic duties in Vienna.



The Villa Mahler at Maiernigg, where Mahler spent his summer holidays working on the Fourth through Eighth symphonies from 1900 to 1907

Mahler was not able to return to work on the symphony until the following summer, but in the meantime a casual encounter at a dinner on 7 November changed his life. Seated opposite him at the table was a young woman of spectacular beauty and considerable self-assurance. Her name was Alma Schindler, and she had been studying composition with Alexander Zemlinsky. After dinner Alma and Mahler got into a heated argument about a ballet score that Zemlinsky had submitted to Mahler for possible production. Mahler had never replied to the submission, and she taxed him with rudeness. Before the evening was over Mahler was clearly enchanted with the girl's beauty, but also by her wit and her fiery disposition. He made her promise to bring samples of her own work to the Opera. In less than two weeks it was clear to all concerned that something serious was in the wind. By 27 November Mahler was already talking of marriage, and almost against her will Alma was realizing that "He's the only man who can give meaning to my life, for he far surpasses all the men I've ever met." Yet she was still confused, having recently been convinced that she was in love with Zemlinsky. But by 9 December, when Mahler left for ten days in Berlin to conduct his Second and Fourth symphonies, she had made up her mind.

Before Christmas they officially celebrated their engagement. When they married on 9 March, Alma was already pregnant. It was only the least of the complications in their life together. In some respects two people can hardly have been less well suited to each other, whether by age, temperament, character, or interests. Mahler was passionately in love with her but was overbearing in his demands that she entirely devote her attention to him, even to the point of giving up her study of composition. Alma was capricious, flirtatious, and conceited, though she was also very intelligent and witty, musical, capable of great generosity and petty meanness. Yet virtually everything Mahler wrote for the rest of his life was composed for her, beginning with the

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conclusion of the Fifth Symphony. And whatever difficulties they may have experienced in their life together, there is little question that she inspired him to vast compositional achievements—seven enormous symphonies (counting *Das Lied von der Erde* and the unfinished Tenth) in less than a decade, during the first five years of which he was also in charge of the Vienna Opera and later of the New York Philharmonic.

It is possible that Mahler wrote the famous Adagietto movement of the Fifth during the period before his marriage. At any rate, the conductor Willem Mengelberg wrote this note in his score:

> NB: *This Adagietto* was Gustav Mahler's *declaration of love to Alma! Instead of a letter* he confided it in this manuscript without a word of explanation. She understood it and replied: *He should come!!!* (I have this from both of them!) W.M.

Though Alma's diary fails to mention such a musical missive, it is possible that the movement served in fact as a love letter (Mahler wrote her plenty of other letters, too, especially when he was away in Berlin). Since she was a musician and composition student herself, she could be expected to be able to read the music and sense its emotional import, especially since it has the sparest scoring of any symphonic movement Mahler ever wrote: strings and harp.

After their wedding Mahler and Alma took their honeymoon in Russia, where he conducted some performances in St. Petersburg. Then, after a short time in their Vienna apartment, they went to Krefeld, where Mahler conducted the first complete performance of his Third Symphony on 9 June. This performance was a great success, the beginning of Mahler's fame outside of Vienna. Elated, he and Alma went to Maiernigg for the summer, where they enjoyed swims and long walks. He worked on completing the Fifth in the seclusion of his Häuschen, while she remained in the house preparing a fair copy of the finished pages of score. The work was completed in short score by autumn. Mahler wrote out the detailed orchestration during the winter by rising before breakfast and working on it until it was time to go to the opera house.



Alma Schindler-Mahler

One unusual aspect of the Fifth—the complete absence of a text or descriptive explanation from the composer—seems to have been motivated by the unhappy reaction of the audience at the premiere of the Fourth Symphony in November 1901, when Mahler conducted it in Munich to almost universal ridicule and misunderstanding. The success he had achieved with the Second so recently was completely undone. He attributed the critics' lack of perception to their inability to follow an abstract musical argument. It was all the fault of Berlioz and Liszt, he said, who began writing program music (though theirs had genius, he admitted, unlike the music of some later composers) so that the "plot" of the score had become a necessary crutch to listening.

One result of this experience was Mahler's determination to avoid giving any explanation of the "meaning" or "program" of his next symphony. Even when supportive musicians asked him for some guidance, he remained silent. He expressed himself with far greater vigor on the subject at a dinner in Munich following a performance of the Second Symphony. When someone mentioned program books, Mahler is reported to have leaped upon the table and exclaimed:

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> Down with program books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.

He is then reported to have raised his glass, emptied it, and cried, "*Pereat den Programmen!*" ("Let the programs perish!"). (When the Boston Symphony performed the Fifth for the first time in 1906, Philip Hale wrote in his program book essay, "Let us respect the wishes of Mr. Mahler.")

Following such an outburst, the annotator proceeds with trepidation. Still, Mahler's pique was aimed at first-time listeners whose reaction might be prejudiced one way or another by an explanation. Eventually listeners may desire some consideration of the music, especially because Mahler's music is no less expressive for all his eschewing of programs, and in some respects it is a good deal more complicated.

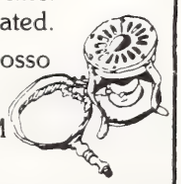
The symphony is laid out in five movements, though Mahler grouped the first two and the last two together so that there are, in all, three "parts" tracing a progression from tragedy to an exuberant display of contrapuntal mastery and a harmonic progression from the opening C-sharp minor to D major. The keys of the intervening movements (A minor, D, and F) also outline a chord on D, which would therefore seem to be a more reasonable designation for the key of the symphony, with the opening C-sharp conceived as a leading tone. Nonetheless the Fifth is customarily described as being in the key of C-sharp minor.

The opening movement has the character of a funeral march, rather martial in character, given the opening trumpet fanfare (derived from the first movement of the Fourth Symphony*) and the drumlike tattoo of the strings and winds in the introduc-

*Much has been written about the numerous internal references between one work and another in Mahler's output, and the Fifth Symphony is very much a case in point. It is worth recalling that Mahler was frequently conducting one work while finishing the scoring of another and planning the composition of yet a third. It would be very surprising, under the circumstances, if the musical world of one such piece did not make itself felt in his imagination when he was working out the details of a new piece. A composer who either did not conduct at all or could rely on others to introduce his music and give most of the performances would be more easily able to put a finished work entirely behind him.

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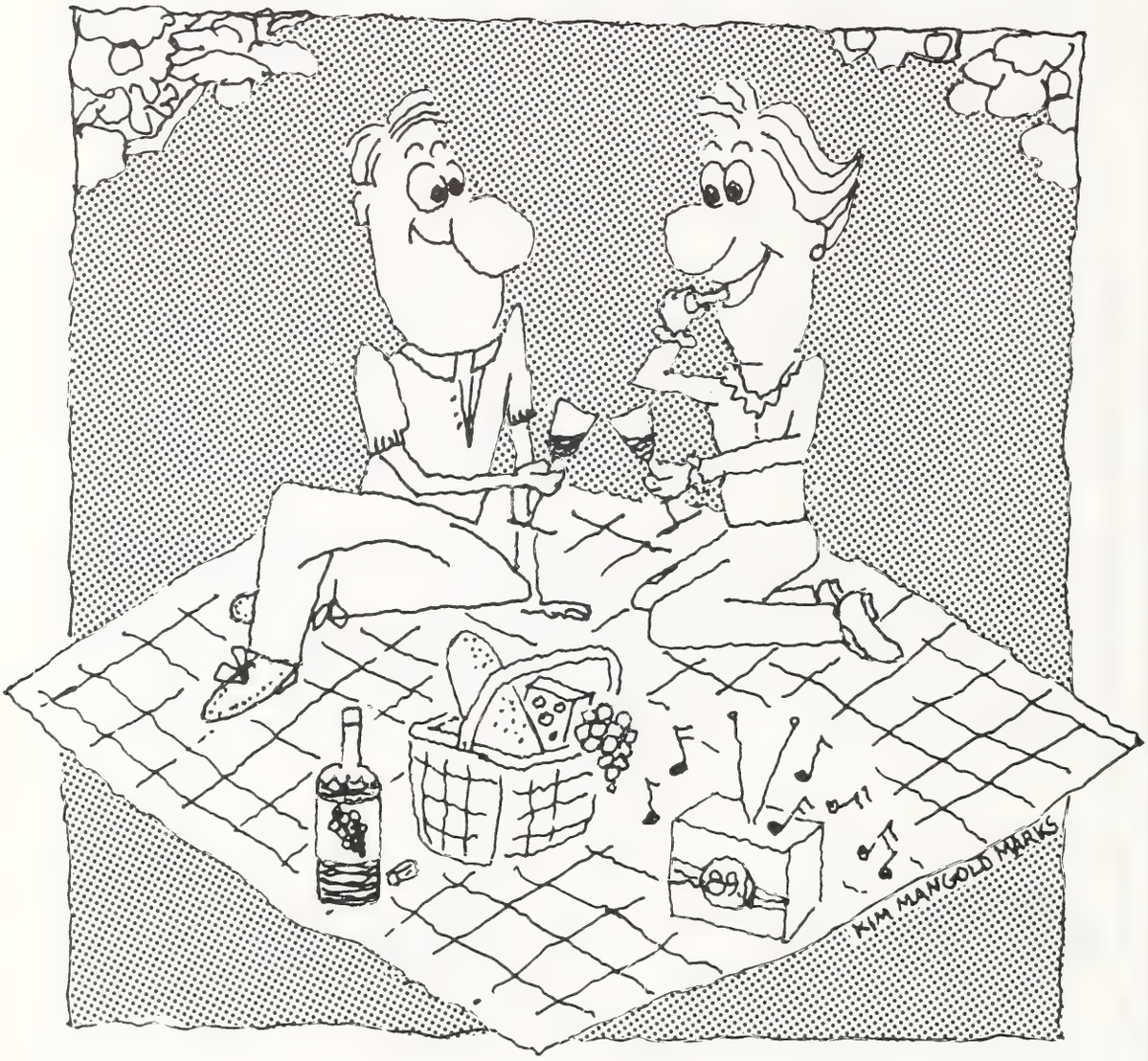
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tory passage. The main march theme is darkly sombre, a melody related to the recently composed song *Der Tamboursg'sell* (a last echo of *Des Knaben Wunderhorn*). The Trio is a wild, almost hysterical outcry in B-flat minor gradually returning to the tempo and the rhythmic tattoo of the opening. The basic march returns and closes with a recollection of the first song from *Kindertotenlieder*, which Mahler was almost certainly composing while he worked on this movement as well. The second Trio, in A minor, is more subdued and given largely to the strings. Last echoes of the trumpet fanfare bring the movement to an end.

The second movement, marked "Stormy, with utmost vehemence," has a number of links to the first. It takes the frenetic outbursts of the first movement as its basic character and contrasts them with a sorrowful march melody in the cellos and clarinets. They take turns three times (each varied and somewhat briefer than the one before). A premature shout of triumph is cut off, and the main material returns. The shout of triumph comes back briefly as a chorale in D (the key that will ultimately prevail), but for now the movement ends in hushed mystery.

According to Natalie Bauer-Lechner, Mahler had an idea for the character of the scherzo, though he chose not to reveal it to the public. Following the dark and emotional character of Part I, the second part was to represent "a human being in the full light of day, in the prime of his life." The scherzo is on an unusually large scale, but it moves with great energy and speed, much of it as a lilting and whirling waltz with a featured solo horn. There are sardonic twists here and there, boisterous passages, even brutal ones, and some that have the lilt and verve of *The Merry Widow*.

The last part begins with the famous Adagietto, once almost the only movement of Mahler's music that was heard with any frequency. When Mahler wrote it he was recalling the musical worlds created for the second song of *Kindertotenlieder* and *Ich bin der Welt abhanden gekommen*, though he is not using either song to shape this exquisitely restrained movement. The melody grows in sweeping arches to a climactic peak that is not hammered with fortissimos but as if with bated breath.

Mahler builds his finale as a grand rondo in which, after an opening horn call, a bassoon quotes a phrase from one of Mahler's *Wunderhorn* songs, *Lob des hohen Verstandes*, which describes a singing contest the outcome of which is controlled by a donkey. Good natured satire of academic pedantry is the point of the song, and Mahler here undertakes his own cheerful demonstration of counterpoint, the academic subject par excellence in music theory, treated in a wonderfully exuberant and free-wheeling way. He is concerned to build up a symphonic structure, alluding to the theme of the Adagietto with music of very different spirit. The climax of the symphony brings back the chorale theme from the second movement, the one earlier passage in all that tragic realm that hinted at the extroversion of D major, now finally achieved and celebrated with tremendous zest.

—S.L.

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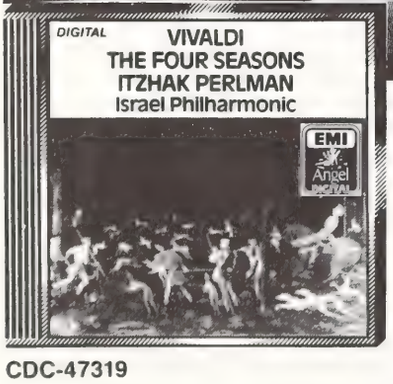




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Benjamin Pasternack



A native of Philadelphia, pianist Benjamin Pasternack began his performance career at age eight. By the time he was thirteen he was a full scholarship student at the Curtis Institute of Music in Philadelphia, where his teachers were Rudolf Serkin and Mieczyslaw Horszowski. He also studied with Seymour Lipkin and, after graduation from Curtis, with Leonard Shure. Mr. Pasternack has appeared with the symphony orchestras of Philadelphia, St. Louis, and Hartford. With violinist Rafael Druian he has recorded the world premiere performance of Gunther Schuller's *Duologue* for the Library of Congress label. A member of the piano faculty at Boston University's School for the Arts, Mr. Pasternack performs regularly in solo and chamber recital, including frequent performances with members of the Boston Symphony Orchestra in the Supper Concerts series at Symphony Hall. His festival appearances have included the Seattle Chamber Music Festival, the Ohio Chamber Music Festival, the Festival at Sand Point, Iowa, and the Festival of Contemporary Music at Tanglewood. Mr. Pasternack made his debut appearance with the Boston Pops with music of Mendelssohn and Gershwin this past May; the present performance marks his debut as a soloist with the Boston Symphony Orchestra.

Itzhak Perlman



Itzhak Perlman's hold on the public imagination stems from a unique combination of talent, charm, and humanity. Audiences throughout the world respond not only to the Israeli-born artist's flawless technique, but to the irrepressible joy of making music which he communicates. President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty" in 1986. Mr. Perlman has displayed the gifts that make him a great musician in appearances with every major orchestra and in recitals worldwide. Mr. Perlman's presence also speaks eloquently on behalf of the handicapped and the disabled, and his devotion to their cause is an integral part of his life. Mr. Perlman's recordings, on the EMI/Angel, Deutsche Grammophon, CBS Masterworks, London/Decca, and RCA labels, regularly appear on the best-seller charts and have won numerous Grammy awards. His vast repertoire encompasses all the standard violin literature as well as music by contemporary composers, whose efforts he has championed. Harvard University, Yale University, Brandeis University, and Hebrew University in Jerusalem are among the many institutions which have awarded him honorary doctoral degrees. On television, Mr. Perlman has entertained and enlightened millions of viewers of all ages on shows as diverse as "Sesame Street,"



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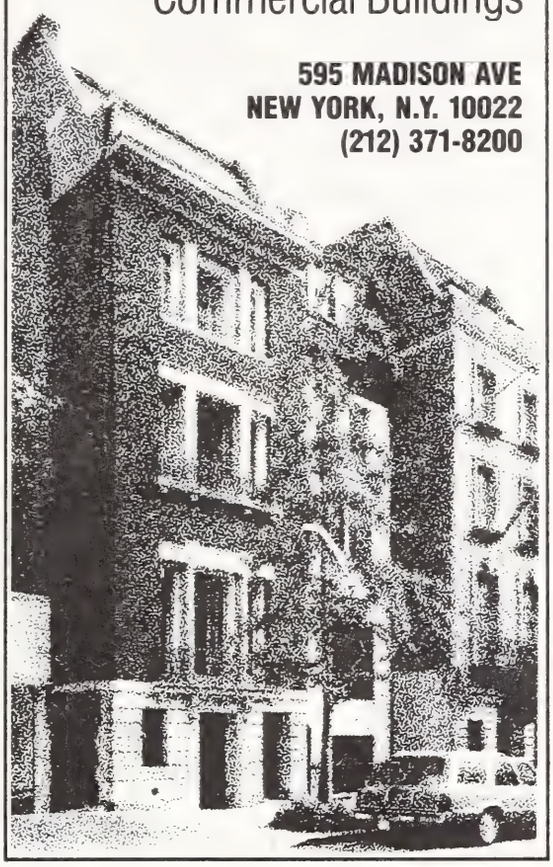
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several "Live From Lincoln Center" broadcasts, and the PBS special "A Musical Toast," which he hosted. In April 1980 *Newsweek* magazine featured Mr. Perlman with a cover story; in 1981 *Musical America* pictured him as "Musician of the Year" on the cover of its Directory of Music and Musicians. Mr. Perlman lives in New York with his wife Toby and their five children.

Mr. Perlman's association with the Boston Symphony Orchestra dates back to 1966 and 1967, when he performed and recorded the Tchaikovsky, Sibelius, and Prokofiev Second violin concertos with Erich Leinsdorf. In recent seasons he has performed music of Beethoven, Bach, Stravinsky, Berg, Starer, Kim, Mendelssohn, Sarasate, Saint-Saëns, Shostakovich, and Brahms with the orchestra, giving the world premiere of Robert Starer's concerto in October 1981 and participating in the Gala Centennial Concert celebrating the BSO's hundredth birthday that same month. His recording of the Berg and Stravinsky concertos with Seiji Ozawa and the Boston Symphony for Deutsche Grammophon won the 1981 Grammy for Best Classical Performance by an Instrumental Soloist with Orchestra. He has also recorded the concertos of Robert Starer and Earl Kim with Ozawa and the orchestra, for EMI/Angel.

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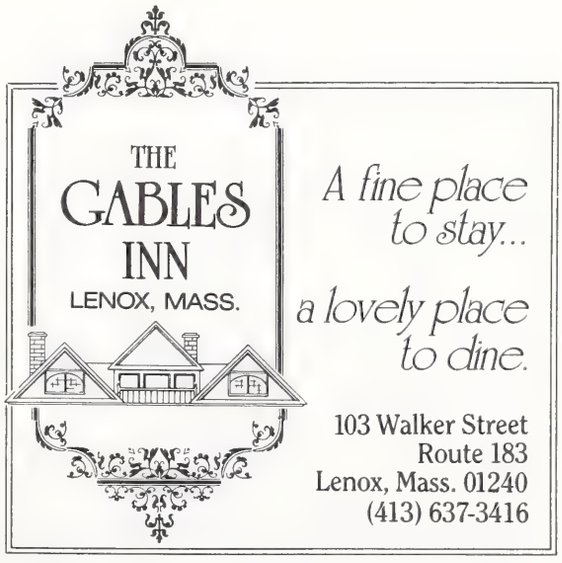
Leon Fleisher



Born in San Francisco, Leon Fleisher began playing the piano when he was four and was accepted as a pupil of Artur Schnabel when he was nine. At sixteen he made an historic Carnegie Hall debut performing the Brahms First Piano Concerto with Pierre Monteux and the New York Philharmonic, and in 1952 he became the first American to win a major European competition, receiving first prize in the Queen Elisabeth of Belgium International Competition. For the next dozen years he performed constantly throughout the world. He was the favorite collaborator of George Szell, and their recordings of the five Beethoven concertos are still considered definitive. In 1959 Mr. Fleisher was named by the Ford Foundation as one of "ten top U.S. concert artists representing America's musical resources at their highest level." At the height of his career during the 1964-65 season he performed twenty-two concerts in New York alone and was about to tour the Soviet Union with Szell and the Cleveland Orchestra. It was at this time that he arrived at the most difficult decision of his life: not only to cancel the tour, but to withdraw from concertizing. A muscular problem in his right hand and forearm had made it increasingly difficult and finally too painful to play the piano.

In the ensuing years, Mr. Fleisher maintained an active schedule of musical activities. Since 1959 he has held the Andrew W. Mellon Chair at the Peabody Conservatory of Music. With his former student Dina Koston he co-founded the Theatre Chamber Players of the Kennedy Center in 1967. In 1970 he became music director of the Annapolis Symphony, a post he later relinquished due to other commitments. That summer he made his New York conducting debut at the Mostly Mozart Festival, and he was associate conductor of the Baltimore Symphony for five years beginning in 1973. He has also conducted the orchestras of Boston, Pittsburgh, Cleveland, San Francisco, Vancouver, and Brussels, among others. He has made regular appearances in chamber music and with orchestra performing the left-hand piano literature, and he has served on the juries of the most important international competitions. In September 1982 he began serving as adjunct professor at the University of Michigan, Ann Arbor. In 1985 he was named artistic director of the Tanglewood Music Center, the Boston Symphony Orchestra's summer academy for advanced musical training.

By carefully adhering to the instructions of his doctors, Mr. Fleisher did return to the standard two-handed repertory for a limited number of engagements—his September 1982 per-



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formance at the gala opening of the Baltimore Symphony Orchestra's new Meyerhoff Symphony Hall was watched by millions on a nationwide telecast—but additional therapy has made it necessary for him to return to the left-hand repertory. Recent appearances have found him performing as conductor, soloist, and chamber musician throughout the country. Between 1954 and 1962 Mr. Fleisher appeared with the Boston Symphony Orchestra to perform music of Brahms, Beethoven, Mozart, and Franck. More recently he has performed the Ravel Concerto for left hand and Benjamin Britten's *Diversions* for piano left-hand and orchestra, both under the direction of Seiji Ozawa.



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Henry Hadley (1871-1937) was one of the best-known musicians in America fifty years ago, an indefatigable conductor and prolific composer. He had written seven operas (*Cleopatra's Night* was performed at the Met in 1920), five symphonies, and a great deal of other music. He had led orchestras in the German city of Mainz and in Seattle, and he had founded the San Francisco Symphony Orchestra. In the late '20s he was associate conductor of the New York Philharmonic, with which he was always looking for ways to bring first-rate music to more and more people.



Gertrude Robinson Smith

In the spring of 1934—hardly a time, one would think, to start an expensive new venture in Depression-rocked America—Hadley began looking for a site where he might set up a summer concert series. Friends suggested the Berkshires, and Hadley leaped at the idea. He found a farm with a horse ring in the little town of Interlaken, between Lenox and Stockbridge. There, in late August 1934, the first Berkshire Symphonic Festival took place. It consisted of three concerts on a single weekend. (The site of that event later became the private Stockbridge School.) The first three concerts were truly blessed by the weather gods. There was no cover from the elements. An overcast morning the day of the first concert raised concern as to the evening's success, but by sundown the sky was clear and a full moon shone down on the Philharmonic musicians' performance of the opening work, Berlioz's *Roman Carnival* Overture.

The organization of a new festival—even a small one—in just two months, which included budgeting, hiring the musicians, converting the horse ring into a concert amphitheater, arranging for ticket sales, food concessions, and advertising, and all the other details that needed planning for a public event, was a daunting project. It did not, however, daunt Gertrude Robinson Smith, a redoubtable organizer and worker, who marshalled dozens of Berkshire residents, mostly women, as a corps of workers to make all the necessary arrangements. Miss Robinson Smith remained an essential supporter of the festival for years.

The festival's success encouraged the organizers to plan on a bigger scale the following year, but they decided not to tempt fate again as far as the weather was concerned. A significant budget item in 1935 was the rental of a circus tent for use in case of inclemency at concert time. But the scheduled concerts con-

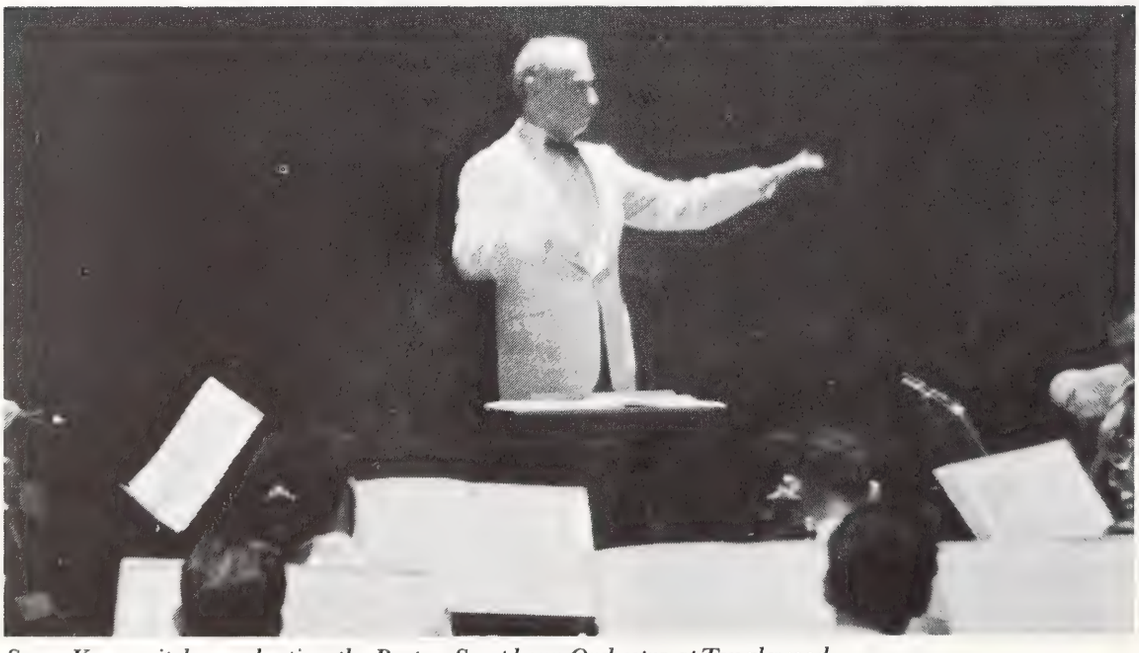
flicted with the New York Philharmonic's commitments to play at Lewisohn Stadium in New York, so Hadley had to recruit an orchestra out of New York symphony musicians who were not working that weekend. The festival was a social success without question, but there were those who questioned its musical merits. Hadley's programming was regarded as too popular, the playing had been uneven, and the conductor himself was in failing health. He resigned following the 1935 festival; but his service is memorialized in a bronze tablet in the Shed at Tanglewood.

The directors of the festival decided then not to rely on a pick-up orchestra anymore. They wanted an established ensemble of the highest musical caliber. If New York could not provide such an orchestra owing to its schedule of summer concerts, the Berkshire Festival would turn to Boston, where the orchestra had been enjoying renewed acclaim under the baton of the Russian conductor Serge Koussevitzky, then in his thirteenth year as music director. The conductor and the BSO Trustees approved the plan, and the contract was drawn up for three concerts on a single weekend in mid-August.

Unexpected problems arose when the farm on which the first two festivals had taken place was sold. The new owners would not allow the festival free use of the property, as the previous owners had done, and they would not allow parking. The Berkshire Festival might have collapsed right then, but another estate, Holmwood (now Foxhollow), on the boundaries of Stockbridge, Lenox, and Lee, was offered for 1936.

The arrival of the Boston Symphony somehow sparked wide public attention. The crowds were much larger and came from much farther away. That year there was actually a profit at the end of the three concerts! Far more important, the concerts in the Berkshires with the BSO were widely publicized through reviews in more than twenty papers. Olin Downes reviewed the festival for the New York *Times*, noting that the performances were "of a quality to set them wholly apart from any others the writer has ever heard at summer concerts in America."

The great success of the summer naturally made everyone eager to repeat the event in 1937—and to double the number of concerts. But Koussevitzky insisted that he wanted a permanent concert shell, not a tent, and the



Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood

Holmwood property was not available on that basis. Though local residents felt some apprehension at the prospect of an enlarged Berkshire Festival, Koussevitzky and Miss Robinson Smith began the search for a permanent site. They were on the verge of moving temporarily back to the farm that had served the first two festivals (it had again become available) when Koussevitzky unexpectedly received a call from Mrs. Gorham Brooks, a Bostonian who summered in the Berkshires at the magnificent 210-acre Tappan family estate. Since the estate was no longer serving her family, she had been on the verge of closing it down; but together with her cousin, Miss Mary Aspinwall Tappan, she decided instead to offer it as a gift to the Boston Symphony Orchestra for the festival.

The estate had originally been called Highwood when, in 1849, William Aspinwall Tappan erected a large Victorian house amidst pines and hemlocks. There was a small red house on the estate in which Nathaniel Hawthorne lived for a year and a half while writing *The House of Seven Gables*. He also wrote the *Tanglewood Tales*, retellings of classic myths, narrated by a college student on a country estate that strongly resembled Highwood, but which Hawthorne dubbed "Tanglewood"; the Tappan family liked the thought of a book being connected to their property, so they dropped the original name of the estate and called it Tanglewood.

So it was that, fifty years ago, the Boston Symphony moved to Tanglewood, where the festival concerts have been given ever since. Plans were afoot to build a "pavilion" designed by the Finnish architect Eliel Saarinen, but construction could not begin before 1938. So the first Tanglewood festival took place again in a tent. Again public interest was high, and NBC's Blue Network carried two of the concerts live across the nation.

The most famous event of the summer took place on 12 August 1937, the first concert of the second weekend. The clouds opened and thunder drowned out the music—in an all-Wagner program! The *Rienzi* Overture was interrupted twice, and the "Forest Murmurs" from *Siegfried* had to be omitted altogether. By intermission there were leaks in the tent. Gertrude Robinson Smith, ever indefatigable, stood up and announced the formation of an immediate campaign to raise $100,000 for the concert shed; before the extended intermission was over, 30% of the sum had been pledged.

During all this, the radio broadcast continued, with the announcers trying to fill the empty airwaves with something about the music expected on the second half of the program. But the second half was delayed so long that NBC canceled the remainder of the broadcast. When it was finally possible for the music to continue, the microphones were off. Even after the concert came to its delayed end, problems were by no means over. The parking lots had turned to mud, and dozens of patrons had to be towed out of the mire before they could set off for home.

During the last fifty years, there have been rain and thunderstorms, heat waves, cold waves, hail, and—yes—sunshine and clear moonlit nights. But there has probably never been an evening of outdoor music-making quite so miserable as in that first summer at Tanglewood. The BSO has never been able to cancel the rain before a concert or to moderate the humidity in the "dog days" of August, but the fiftieth anniversary of the first Boston Symphony concerts at this famous and magnificently beautiful location is being celebrated with an unusually festive schedule of musical events all summer. And the celebration will go on no matter what the weather!

—Steven Ledbetter

Tanglewood
1937–1987

Weekend Prelude

Friday, 7 August at 7

MALCOLM LOWE, violin
ANDREW DAVIS, piano

MOZART — Violin Sonata in B-flat, K.454
- Largo—Allegro
- Andante
- Allegretto

STRAVINSKY — *Duo Concertant* for violin and piano
- Cantilène
- Eclogue I
- Eclogue II
- Gigue
- Dithyrambe

Week 6



Notes

On Saturday, 24 April 1784, **Mozart** wrote to his father:

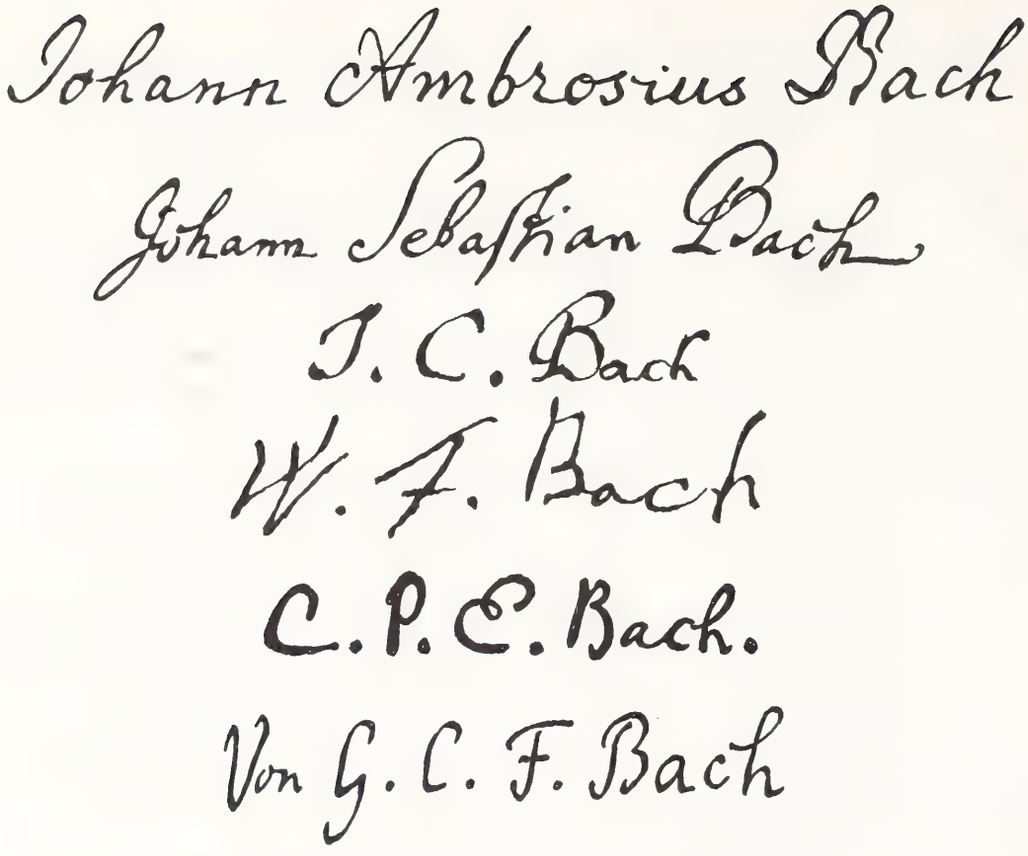
> We now have here the famous [Regina] Strinasacchi of Mantua, a very good violinist. She has a great deal of taste and feeling in her playing. I am this moment composing a sonata which we are going to play together on Thursday at her concert in the theater.

Evidently Mozart had only just begun the piece, which was to be performed five days later, and by the day before the concert he had written out only the solo part. He played the piano part himself from memory, with only a blank sheet of music paper on the stand before him. Strinasacchi (1764-1823) was just twenty, but she had already completed training in Venice and Paris and had toured Italy from the age of sixteen. Several composers wrote sonatas for her, but there can be little doubt that Mozart's B-flat sonata was the finest of them all.

It is among the most advanced works written to that time for the duo of violin and piano, which was still often a kind of stepchild in that composers would write what was billed as a "sonata with violin accompaniment," meaning that the entire musical substance was contained in the keyboard part, so that the violin could be omitted entirely or added, if available, simply as an extra color. But Mozart's sonata gives the players complete equality, as in the sharing of responsibilities during the first Allegro. Sometimes one leads, sometimes the other, and often they are playing in thirds or sixths. Occasional jolts of harmonic surprise add a touch of spice. The slow movement, too, beautifully blends the demands of duo competition with lyric expression. And the rondo tune of the finale returns with charming surprises made still more agreeable by the playful alternating ideas.

Stravinsky composed his Violin Concerto in 1931 for the young Samuel Dushkin. Although Stravinsky (as conductor) and Dushkin (as soloist) received invitations to play the concerto all over Europe, the composer realized that their performances were limited to cities with a capable orchestra. It occurred to him that concerts might be more easily arranged if he wrote something for piano and violin; then he and Dushkin could perform almost anywhere. The result was the *Duo Concertant*, composed between December 1931 and mid-July 1932. In his later years Stravinsky recalled that the work was in part inspired by a book on the Italian poet Petrarch, which led him to aim at a kind of lyrical treatment related in some way to pastoral poetry. Though some passages in the *Duo Concertant* may suggest the spirit of pastoral life, it is at least as likely that Stravinsky was concerned with the technical problem of combining the percussive sound of the piano with the continuously produced sound of bowed strings. Despite the composer's apparent desire to make the work appear to be little more than a compositional exercise, he exploits various features of both piano and violin to produce an effective concert piece.

—Steven Ledbetter



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Tanglewood
1937 – 1987

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Friday, 7 August at 9

ANDREW DAVIS conducting

MOZART — Overture to *La clemenza di Tito*, K.621

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58
- Allegro moderato
- Andante con moto
- Rondo: Vivace

KEN NODA

INTERMISSION

CHAUSSON — *Poème* for violin and orchestra, Opus 25

MALCOLM LOWE

STRAVINSKY — Suite from the ballet *Pulcinella*
- I. Sinfonia (Ouverture): Allegro moderato
- II. Serenata: Larghetto
 - (a) Scherzino
 - (b) Allegro
 - (c) Andantino
- III. Tarantella
 - Toccata: Allegro
- IV. Gavotta con due variazioni
- V. Vivo
- VI. (a) Minuetto: Molto moderato
 - (b) Finale: Allegro assai

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Baldwin piano

Ken Noda plays the Steinway piano.

NOTES

Wolfgang Amadè Mozart
Overture to *La clemenza di Tito*, K.621

Wolfgang Amadè Mozart was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He wrote La clemenza di Tito *in the last year of his life and led its first performance in Prague on 6 September that year. The overture is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.*

Pietro Antonio Domenico Bonaventura Metastasio was the king of eighteenth-century opera librettists, so esteemed for his harmonious verse that a certain absence of passion in his dramaturgy and diction was readily forgiven, so readily that some of his libretti were set as many as seventy times. He was a classical scholar as well as a musician, and his surname is his own italianized hellenization of his proper family name, Trapassi (*trapasso* or *trapassamento* = *metastasis* = transition). Born in Rome in 1698, he moved to Vienna in 1730 to become court poet to Emperor Charles IV and lived there until his death in 1782. (The very young Haydn inhabited for a while an attic room in the same house.) Metastasio's career in opera was made possible by La Romanina, a singer considerably his senior, wealthy, and married, whose protection allowed him to give up his legal studies and whose connections gained him entrance into the musical world. His refusal to permit her to accompany him to Vienna led to a breach between them; nonetheless, she left him her fortune, which he, in turn, renounced in favor of her husband. It might be part of the story of one of his own operas.

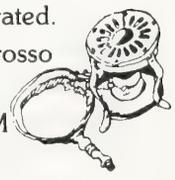
Nobility was a Metastasian specialty, and the young court poet's libretto on the magnanimity of the Emperor Titus (39-81)—"renouncing his chosen brides when he learns they are already promised, and tearing up death sentences that he has already signed," as Alfred Einstein puts it—is a remarkable example, remarkable indeed to the point of implausibility. Antonio Caldara set it for the first time in 1734, and it became a favorite text for coronations, state visits, or other occasions for outrageous flattery to royalty. Mozart seems to have been the twenty-first composer to have a go at it, having been commissioned by the Bohemian Estates, working through the im-

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presario Domenico Guardasoni, to write a festive opera for the coronation of Emperor Leopold II as King of Bohemia. Unfortunately Mozart set a clumsily amended version by the Saxon Court Poet, Caterino Mazzolà.

Le clemenza di Tito failed at its premiere, and Leopold's Spanish-born Empress is said to have pronounced it "*una porcheria tedesca*" (best translated perhaps as "a German *Schweinerei*"). But it faced the hazard of an audience that was there for political and social reasons, and such an audience in Paris or Peking or Washington today is no different from one in Prague nearly two centuries ago. Once the *prima* was over and the work was in repertory, the Mozart-loving public in Prague took to it well. The received idea about *La clemenza di Tito* has been not only that it has always been a public failure but that it is an inferior work, composed at a low level of inspiration, hamstrung by *opera seria* convention. But Goethe, Stendhal, Shelley, and Mörike were among those who loved it, and recently, particularly because of productions at the Royal Opera House, Covent Garden, and at the Metropolitan Opera in New York it has undergone long-overdue critical rehabilitation. Its overture, in any effect, has always been acknowledged as masterful, and it partakes, in its brevity, of grandeur of style, strength, and fire.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Ludwig van Beethoven
Piano Concerto No. 4 in G, Opus 58

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. The Fourth Piano Concerto was composed in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on 27 March). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz, and the public premiere took place in Vienna on 22 December 1808 with the composer as soloist. In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets, Opus 59. By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!

The opening of the Fourth Concerto's first movement went through some develop-

ment before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response is quiet but startling, because it seems to come in the entirely unexpected key of B major, though that turns out simply to be a momentarily bright harmonization of the first melody note. Beethoven's original intention had been to have the orchestra answer, conventionally, in G, though the B major did occur as a passing harmony during the orchestra's first phrase. His afterthought, reharmonizing the orchestra's phrase, produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates

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to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to expect a fortissimo orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat which this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's fortissimo restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. It was no less a personage than Franz Liszt who interpreted the movement as Orpheus calming the Furies of the underworld. The image is more appropriate than most such explanations. Certainly the orchestral strings, with their perpetual unison and sharp staccati throughout (until the last few bars), avoid any feeling of softness or even humanity, while the piano urges and pleads with increasing urgency, finally overcoming the opposition of the strings sufficiently to end their hard unison, persuading them to melt into harmony. (Liszt no doubt came upon the image of Orpheus from Gluck's very similar musical treatment of the scene with the Furies in his *Orfeo*; there is, however, no evidence that Beethoven actually had this scene in mind when writing the concerto.)

The second movement ended in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

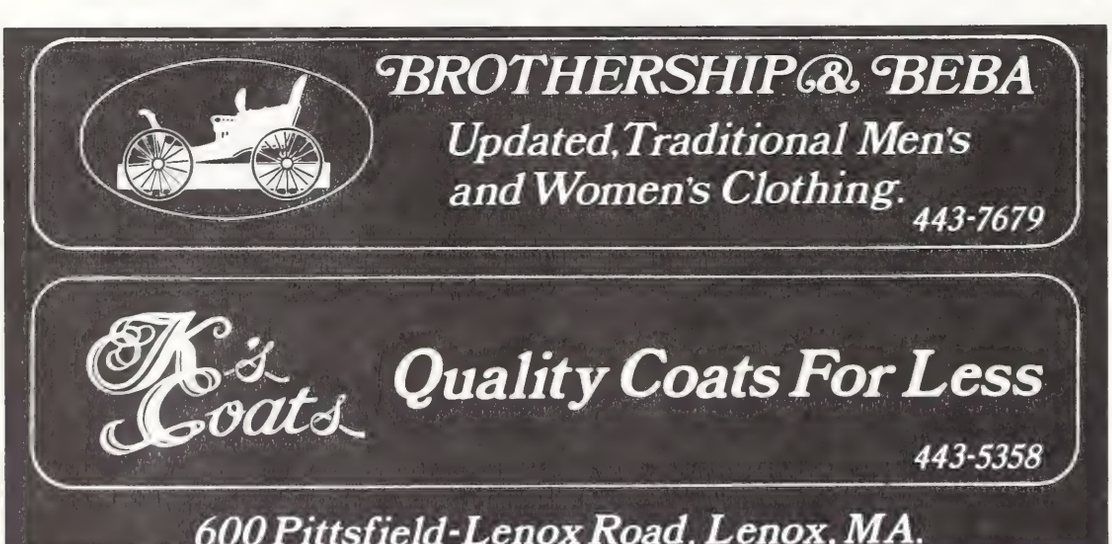
—Steven Ledbetter

Ernest Chausson
Poème for violin and orchestra, Opus 25

Ernest Amédée Chausson was born in Paris on 20 January 1855 and died in Limay on 10 June 1899. Composed in 1896, the Poème *was first performed in Paris on 4 April 1897, when Eugène Ysaÿe was the soloist. Besides the solo violin, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, harp, and strings.*

The music of Ernest Chausson has never enjoyed a critical esteem of more than modest proportions. The mild condescension that greets his work today was often elaborately hostile in his own time. The stinging rebukes he received throughout his life must have been a source of profound discouragement to this gentle, sensitive man. He was rebuffed not only by critics but by publishers as well. Fearing inadequate sales, they sometimes demanded that he subsidize the cost of printing his music. The *Poème* is a case in point.

A slight mystery surrounds the composition of this work, for it is nowhere mentioned in Chausson's copious correspondence. Apparently it was finished in a fairly short period of time—between April and August 1896—without the difficulties Chausson usually experienced in composing. He took the unpublished work with him during a trip to Spain, and it was probably there that Isaac Albéniz became familiar with it. Chausson had befriended Albéniz during the latter's rather unhappy stay in Paris, and the Spanish musician now undertook to repay the favor. Touring Germany in the spring of 1897, Albéniz took the score to the publishing house of Breitkopf & Härtel, where it was at first rejected. The firm then suggested that Albéniz himself might be willing to underwrite the cost of publication, and he quickly agreed to these terms. In order to prevent any suspicion from Chausson as to what had transpired, Albéniz provided an additional three hundred marks for use as royalties. Chausson later met Breitkopf, who was extremely courteous, praised the *Poème*, and handed him the three hundred marks. Unused to such treatment from a publisher, Chausson was thunderstruck and delighted. He never learned of his friend's well-meant deception.



Chausson did not begin to study music until after he had satisfied the wishes of his family by completing an education in law. Already a husband and father when he finally enrolled at the Paris Conservatoire, he abandoned his studies there in order to take private instruction from César Franck. His career as a composer, which spanned only about two decades, came to an absurdly tragic end when he was forty-four years old. Bicycling near Limay, he lost control and was smashed to death against a stone wall at the bottom of a steep downgrade.

Perhaps the most popular of all Chausson's works, the *Poème* bears all the characteristic trademarks of this composer's music: gentle melancholy, restrained passion, reserve, delicacy, and exquisite craftsmanship. It is a one-movement work, a sort of rhapsody, of which Debussy said: "Nothing touches [us] more with dreamy sweetness than the end of this *Poème*, where the music, leaving aside all description and anecdote, becomes the very feeling which inspired its emotion."

—Harry Neville

Harry Neville was the Boston Symphony's program editor from 1973 to 1974.

Igor Stravinsky
Suite from the ballet *Pulcinella*

Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. The ballet Pulcinella *was begun in the fall of 1919, completed on 20 April 1920, and first performed by the Ballets Russes at the Paris Opera on 15 May 1920 under the direction of Ernest Ansermet. The suite was prepared about 1922; portions of the suite were given their first American performance by the Boston Symphony Orchestra under Pierre Monteux on 22 and 23 December 1922. The score of the suite in its 1949 revision (performed here) calls for two each of flutes, oboes, bassoons, and horns, one trumpet, one trombone, a quintet of solo strings (two violins, viola, cello, and bass), and a medium-sized group of orchestral strings.*

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballets Russes, where he had achieved such epochal pre-war successes as *Firebird, Petrushka*, and *The Rite of Spring*. Big ballet productions had not been practical during the war, and Stravinsky had worked during that time with a swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale*, which had been produced with great success. Diaghilev was jealous and sought a project to attract Stravinsky's interest. The Ballets Russes had recently produced a piece based on old works by Scarlatti dressed up in new orchestrations, and Diaghilev thought Stravinsky might enjoy a similar undertaking. The new idea was first proposed to Stravinsky in a letter of 10 June 1919 from Ernest Ansermet, who was then conducting the Ballets Russes. When Stravinsky first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario had taken leave of his senses. He knew little of Pergolesi's work—only the little intermezzo *La serva padrona* and one liturgical work, the *Stabat mater*—and he didn't think much of that little. Diaghilev, who was an experienced musician as well as an impresario, had already gathered pieces that he thought might be suitable in a balletic context (mostly by buying them from a Neapolitan professor who had a lucrative sideline in selling copies of music from the Naples Conservatory), and he finally persuaded Stravinsky at least to look at what he had collected—much of it, he said, completely unknown. The composer fell in love with what he saw and agreed at once to accept

the commissions. We do not know exactly when he reached this decision, but he began actively composing in early September, though he only signed a contract for the ballet in December. Diaghilev, Stravinsky, and the choreographer Massine jointly created a scenario for the course of the action, and Stravinsky set to work choosing and "coloring" the two-hundred-year-old scores.

Stravinsky did not realize at the time, though we now know, that of the selections he finally used in his ballet, fewer than half were actually by Pergolesi, so the official title of the full work—"*Pulcinella*, Ballet in One Act for Small Orchestra and Three Solo Voices, Based on Music of Pergolesi"—is actually a substantial error. And, considering that the genuine Pergolesi is to be found almost entirely in the songs (which are not included in the orchestral suite), the title is even more thoroughly incorrect for the suite.* The other composers, who have recently been identified, are almost entirely unknown, though no doubt worthy in their own way: Domenico Gallo and Alessandro Parisotti. Gallo, in particular, composed the original material on which Stravinsky based the Overture; the Scherzino, Allegro, and Andantino group; and the Finale. The Tarantella comes from a series of six *Concerti armonici* once considered to be among Pergolesi's most famous works, but actually they are by a Dutch count named Unico Wilhelm von Wassenaer (these were copied out from originals in the British Museum by the Belgian musicologist E. van der Straeten). The Toccata and

*Pergolesi has suffered more than perhaps any other composer from sloppiness and errors in the preparation of editions of his music. The so-called "complete edition" of his works omits a great many genuine compositions and includes an extraordinarily high percentage of works by other composers masquerading as Pergolesi's. A new edition, based on much more highly refined source research, is currently in preparation.



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the following Gavotta are from a harpsichord work by that favorite composer, "anon." And, finally, the Serenata, the Trio of the Scherzino, the Vivo, and the Minuetto are based on originals by Pergolesi himself. When doing his work of "recomposition," Stravinsky often worked directly on the manuscripts sent for his consideration, working out the details of his own version before then writing them directly into the full score, as he reported he was doing on 5 December.

Of course, the actual source of the originals need not trouble us in the slightest when listening to Stravinsky's witty score. What matters in the concert hall is the use to which Stravinsky put these borrowed ideas, and on that point there has been general agreement from the very beginning: they have become thoroughly and delightfully Stravinskyized. For the most part he retained the original melodies and bass parts, but he made the phrases less regular using unexpected repetitions or elisions, and he elaborated the harmonies by adding ostinatos or prolonging chords beyond the point at which they would normally change. He chose to write for a fairly standard classical orchestra—woodwinds in pairs without clarinets, no percussion, and the strings divided in *concertino* and *ripieno* sections. The one rather unlikely component (from the eighteenth-century point of view) is the trombone, but Stravinsky's amusing writing for that instrument, especially in conjunction with the double bass in the Vivo, more than justifies its inclusion.

Stravinsky confessed that he had a wonderful time working on this score, and although it had no immediate repercussions in his next compositions, it undoubtedly brought home to him some unexplored possibilities of eighteenth-century style treated anew in the twentieth century and ultimately led to such neo-Classical marvels as *Oedipus Rex*, the Symphony in C, and *The Rake's Progress*. And quite aside from the role *Pulcinella* played in engineering Stravinsky's turn to neo-Classicism, the joyous wit inherent in the score itself remains its own justification.

—S.L.



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HAYDN — Symphony No. 100 in G, *Military*
- Adagio—Allegro
- Allegretto
- Menuet: Moderato
- Finale: Presto

BOCCHERINI — Cello Concerto in B-flat
- Allegro moderato
- Adagio
- Rondo: Allegro

YO-YO MA

INTERMISSION

SHOSTAKOVICH — Cello Concerto No. 1, Opus 107
- Allegretto
- Moderato
- Cadenza
- Allegro con moto

Mr. MA

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Baldwin piano

NOTES

Joseph Haydn
Symphony No. 100 in G, *Military*

Franz Joseph Haydn was born at Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. The Symphony No. 100, called the Military, *is one of the last set of symphonies that Haydn wrote for the impresario Salomon in London. He composed the work early in 1794, probably beginning it in Vienna and completing it after his arrival in London, where he conducted the first performance on 31 March 1794, his sixty-second birthday. The first American performance took place in Boston's Boylston Hall on 1 May 1825 at a benefit for Gottlieb Graupner; the next performance of record was not until fifty-two years later, when the orchestra of the Harvard Musical Association played it at the Music Hall on 29 May 1877 under the direction of Carl Zerrahn. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, triangle, cymbals, bass drum, and strings.*

The *Military* Symphony, No. 100, is one of that group of twelve written for London in the early 1790s on which Haydn's reputation as a symphonist has always rested secure, even when the first eighty or ninety symphonies remained largely unknown. The story is a familiar one. The German violinist and impresario Johann Peter Salomon, who had settled in London ten years earlier, was a great admirer of Haydn's. While traveling on the continent, he heard of the death of Haydn's long-standing patron, Prince Nicholas Esterházy, and hastened to Vienna to knock on Haydn's door and announce, "I am Salomon and I have come to take you to London!"

The composer was delighted by the financial offer and intrigued at the idea of visiting a city with the most developed concert life in Europe. He parted tearfully

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from Mozart (they would never see each other again) and set out to become the toast of London with six new symphonies (now numbered 93-98). After a return to Vienna in July 1792, where he was for a short time the unenthusiastic teacher of a headstrong German musician from Bonn named Beethoven, he set out for London again in January 1794, and stayed there a year-and-a-half.

Knowing that he would need new symphonies to feed the demand in London, Haydn began working in Vienna. The fact that the middle movements of the Symphony No. 100 are written on Italian paper, rather than the British paper used for the first and last movements, suggests that these parts were at least begun before he left for England. The second movement was a new arrangement of a piece called "*Romanze*" that had served as the slow movement of his third concerto for an odd instrument called the *lira organizzata*, an elaborated hurdy-gurdy. (The hurdy-gurdy itself was a stringed instrument played by turning a handle, which operated a rosined wheel; the other hand meanwhile pressed on keys that pressed the strings onto the wheel. The elaborate version for which Haydn composed the concerto had pipes and bellows attached as well.) In its revised version for the symphony, it became the single most celebrated work Haydn composed for his London journeys (even better known than that other second movement, in the "symphony with the drum stroke" that we know as the *Surprise*, which is probably more generally familiar today).

The symphony was premiered on 31 March 1794 and was repeated a week later. On 9 April the *Morning Chronicle* reviewed the work's second performance with a description of the work's enthusiastic reception on both occasions:

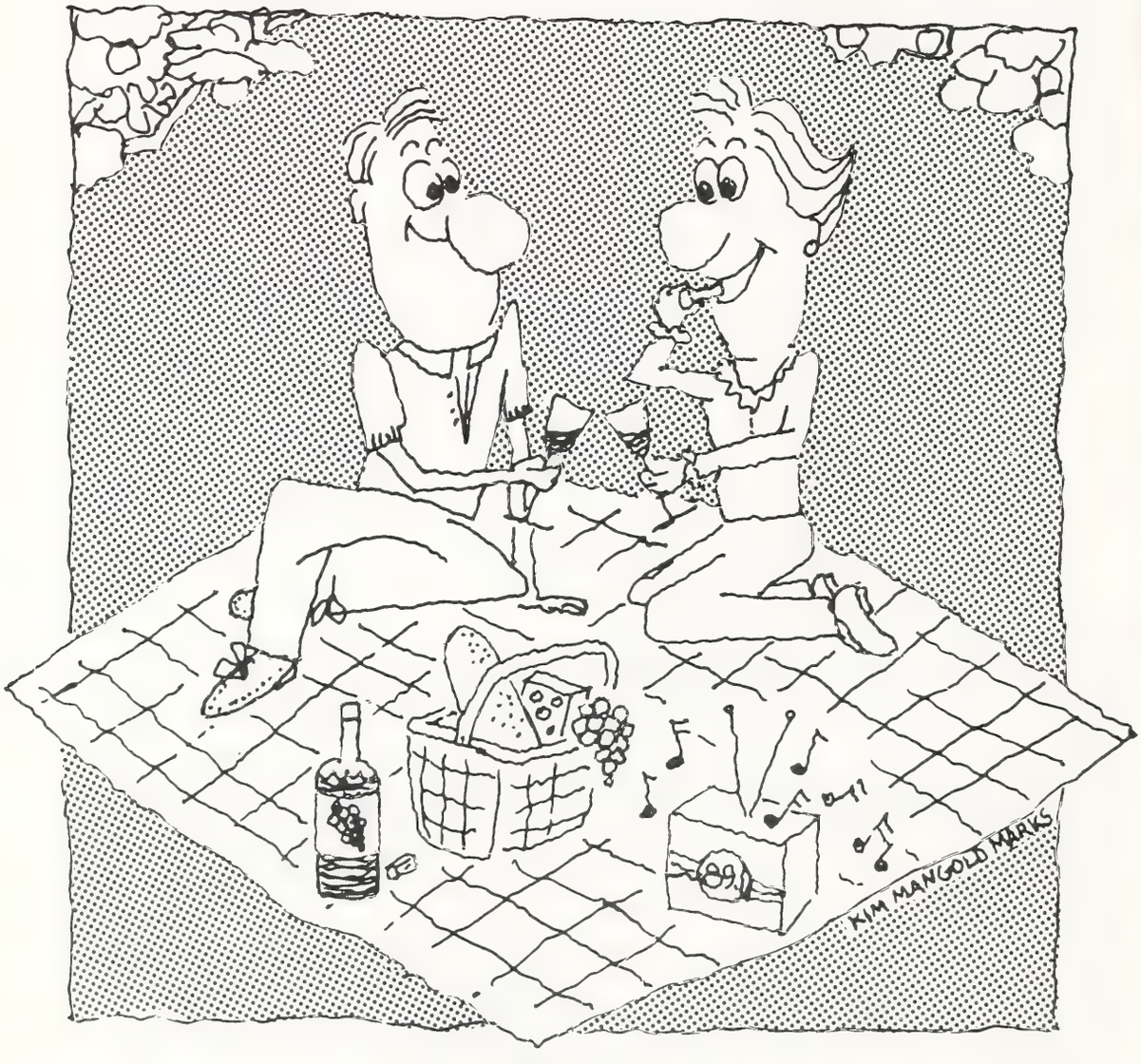
> Another new Symphony, by Haydn, was performed for the second time; and the middle movement was again received with absolute shouts of applause. Encore! encore! encore! resounded from every seat: the Ladies themselves could not forbear. It is the advancing to the battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increase to a climax of horrid sublimity! which, if others can conceive, he alone can execute; at least he alone has hitherto effected these wonders.

When Haydn announced a benefit concert for 2 May, the Symphony No. 100 was part of the program. Another newspaper review within a year spoke of "the Military Movement, which never fails to astonish and enrapture, and which, as usual, was encored . . ." For his last benefit concert in England a year later, Haydn was careful to include this symphony, now widely recognized as one of his most popular, on the program. The color and the sheer inventive energy of the work easily justify all the interest.

The opening Adagio has thematic links with the Allegro, but at first we notice only the gradual increase in tension, a sense of foreboding as the introduction comes to rest on the dominant. What follows is utterly unexpected: "toy" music from the flutes and oboes with a shrill tune that is reworked for material throughout the exposition. After modulating to the dominant (and restating the "toy" music) Haydn gives us a completely new theme, a perky violin tune that will turn out to be the main subject matter of the development (since by that time the first theme will have been thoroughly discussed in the exposition). But before we get there we encounter a sudden silence—two full bars of rest—followed by a leap to distant harmonic regions, and the perky tune begins to take on an ominous character. Gradually, though, things lighten and the mood of the opening is restored in time for the recapitulation.

The "military" second movement was a sensation at the first peformance and for years afterwards. It is a rather fast slow movement (balanced later by a rather slow minuet). The serenade begins softly, but on repetition it suddenly becomes fortissimo

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The minuet, as already noted, is on the slow side, so that the two middle movements of the symphony can be grouped together as against the fast first and last movements. The final Presto is wondrously rich and elaborate with far-reaching harmonies, Haydn's best kettledrum joke, and an unexpectedly dark and serious moment of calm preceding the final appearance of the military instruments in full force, a feature that drew some criticism from a London reviewer who felt that they produced "a fine effect" in the second movement, where they might help tell a story, but found them "discordant, grating, and offensive" in the finale. He seems to have been alone in his complaint, however. Haydn no doubt felt the colorful contribution they could make here was entirely fitting to end this extroverted symphony, and since the *Military* Symphony soon became the most famous symphony in the world—at least until Beethoven composed his Fifth—it would seem that most people agreed.

—Steven Ledbetter

Luigi Boccherini
Cello Concerto in B-flat (arr. Grützmacher)

Luigi Boccherini was born in Lucca, Italy, on 19 February 1743 and died in Madrid on 28 May 1805. The concerto to be performed here is an arrangement by Friedrich Grützmacher, published in 1895, of movements taken from three different Boccherini compositions, with his own additions. In addition to the solo cello, the score calls for pairs of oboes and horns, as well as strings.

Pity the poor composer who never wrote his most famous work! Of several familiar pieces in the repertory that are actually modern fakes or spurious "reconstructions" of ostensibly authentic sources, none has lasted so firmly in performance as the Boccherini cello concerto in B-flat. Even now the work is the most frequently recorded of all "Boccherini's" music, though at least today it is possible to hear some of the real Boccherini concertos, which was not always the case.

Boccherini was himself a cellist of extraordinary ability, so it is not surprising that he should have written concertos for his instrument, though the bulk of his output was written in Madrid for the King of Spain, whose official "chamber composer" he was. Most of Boccherini's manuscripts remained with his family in Spain, but they were unfortunately destroyed in the Spanish Civil War. The composer's own catalogue of his works, part of the lost material, was published in the mid-nineteenth century, however, so it is possible to reconstruct his output with some accuracy, though the composer's list was by no means complete.

Boccherini left eleven known cello concertos, but none of them corresponds to the B-flat concerto that was published in 1895 by Friedrich Grützmacher. Grützmacher (1832-1903), a prominent cellist of the time, was a soloist with the Dresden Hofkapelle and chamber virtuoso to the King of Saxony. He was also a highly esteemed teacher for a whole generation of students. When he first issued the B-flat concerto there was no indication that it was anything other than a careful edition of a Boccherini manuscript, with the addition of Grützmacher's own cadenzas. (To this day it is possible to find recordings and references to the work that claim it is by Boccherini with "cadenzas by Grützmacher.")

Actually the cellist took a much more active—and subversive—role in the preparation of the work. He selected movements from three different compositions by Boccherini. The opening comes from a sonata (G.565 ["G." referring to the Boccherini catalogue by Yves Gérard]), the middle movement from one of the cello concertos Boccherini had written for Paris, G.480, and the finale from a different concerto, G.482. But more than simply assembling a mixture of different movements, Grützmacher also extended and elaborated the orchestral accompaniments, changing harmonies and in general giving vent to his own compositional urges. He rewrote the solo part substantially, too, to show off his own ability in performance. And, as advertised, he composed the cadenzas.

For a long time the B-flat concerto was regarded as authentic Boccherini (which really only shows how little familiarity audiences and critics had with the late eighteenth-century repertory, because Grützmacher's work is filled with stylistic inconsistencies, which the alert listener will be able to hear). Yet even after the real story came out, cellists continued to perform the work; it has not died away, as have so many other "spuriosities" of past generations.

The opening and closing movements of the concerto make use of the rhythmic and melodic conventions of the eighteenth-century concerto, a form that had been dominated by the Italians from the time of Corelli and Vivaldi. One might be tempted to assume that the solo passages written in high positions are the addition of the cellist-editor, giving himself a more spectacular role, but in fact many of them come from Boccherini himself and serve to remind us what an extraordinary player he must have been. The finest movement of the concerto is the poetic Adagio in G minor, taken from perhaps the best movement in all four of Boccherini's concertos for Paris.

—S.L.

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Dmitri Shostakovich
Cello Concerto No. 1, Opus 107

Dmitri Dmitriyevich Shostakovich was born in St. Petersburg (now Leningrad) on 25 September 1906 and died in Moscow on 9 August 1975. He composed his First Cello Concerto in 1959 for Mstislav Rostropovich, who played the premiere performance in Leningrad in October that year and the American premiere with the Philadelphia Orchestra under the direction of Eugene Ormandy a month later. In addition to the soloist, the score calls for two flutes and piccolo, two oboes, two bassoons and contrabassoon, one horn, timpani, celesta, and strings.

Few composers have been so strongly affected in their careers by political developments as Dmitri Shostakovich. Partly because of his early success with the Symphony No. 1 (composed when he was just nineteen!), Shostakovich was in the public eye for most of his life, a difficult place to be during periods of governmental control of the arts. The fifteen symphonies that make up the single largest part of Shostakovich's output have, with reason, marked him as a symphonic composer, but his work as a whole is extraordinarily wide-ranging, comprehending opera and ballet, a distinguished body of chamber music, songs and choral pieces, film scores, and several of the finest concertos of our century.

Except for his sassy early piano concerto with strings and trumpet, Shostakovich did not evince much interest in the concerto form until rather late in life, but then he wrote a second piano concerto and two works each for the violin and the cello. All of these works were composed only after the death of Stalin had to some degree loosened the strictures under which composers worked in Russia, though in fact Shostakovich had written his first violin concerto, one of his most original works, in the late 1940s, though he withheld it at that time and only brought it out in a "revised" edition in 1955.

The first of the two cello concertos—both written for Rostropovich—came a few years later. Like the first violin concerto, which had been composed for David Oistrakh, the cello concerto contains an extended cadenza that is virtually a movement in itself, and it makes enormous expressive and technical demands on the soloist.

The soloist begins at once, introducing the fundamental motivic figure G, E, B, B-flat, of which both the melodic outline and the characteristic rhythm dominate the proceedings, lively and chattering, but not really lighthearted. Rather it drives on with unremitting energy, fed by the virtuosic part for the solo horn. At times the intervals of the principle motif are squeezed together to produce a similar motif on C, B, E-flat, D; this is a variant of Shostakovich's musical signature (D, E-flat, C, B, which, in German terminology, would be read DSCH for "*D. Sch*ostakovich"). This personal musical reference is found frequently in Shostakovich's later works.

The slow movement makes the most of the cello's ability to sing poignantly; it is pensive and lyrical throughout, though the cello's ruminations eventually build to an intense climax, marked by the solo horn. Chill shivering sounds accompany the movement's dying away from the climax.

The lengthy cadenza linking the final two movements begins in the mood of rumination, but builds (with references to the opening motif of the first movement) in speed and intensity to bring in the orchestra in an explosion of energy. Toward the end of the last movement the opening idea of the whole concerto returns again, capping the piece in ingenious combination with the theme of the finale.

—S.L.

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NIELSEN — *Helios* Overture, Opus 17

CHOPIN — Piano Concerto No. 2 in F minor, Opus 21
Maestoso
Larghetto
Allegro vivace
BELLA DAVIDOVICH

INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88
Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

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Baldwin piano

Bella Davidovich plays the Steinway piano.

Carl Nielsen
Helios Overture, Opus 17, FS 32

Carl August Nielsen was born at Sortelung near Nørre Lyndelese on Funen, Denmark, on 9 June 1865 and died in Copenhagen on 3 October 1931. He composed the Helios *Overture in 1903, and Johan Svendsen conducted the first performance on 8 October that year in Copenhagen. It is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings. The FS number refers to the thematic catalogue of Nielsen's music published in 1965 by Dan Fog and Torben Schousboe.*

Nielsen began his life as a musical explorer when he was three and found out that logs in the woodpile yielded different pitches according to their thickness and length. But home provided real instruments as well. His father, a house painter, played the fiddle and cornet to earn the odd extra penny; his mother sang, and so did most of his eleven brothers and sisters.

At fourteen, after a boyhood in which he herded geese when he was not in school, he became a bandsman in the 16th Battalion of the Royal Danish Army, acquiring new instrumental skills. A kindly older musician showed him the central classics of European music—Mozart, Beethoven, and eventually Bach. With these models before him he began to compose, and in 1884, after examination by Niels W. Gade, the elder statesman of Danish music, he was admitted to the Copenhagen Conservatory as a scholarship student in violin and piano.

The catalogue of his compositions grew, and in such works as the Symphony No. 1 (1892), Symphony No. 2, *The Four Temperaments* (1901), and the opera *Saul and David*



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(1901), as well as various chamber pieces and songs, one can trace the emergence of an extraordinarily distinctive musical personality. In 1891 he met his future wife, Anne Marie Brodersen, a sculptress. She reinforced his always lively visual awareness, and they undertook many artistic pilgrimages together for study and delight. In 1903 they visited Greece. There, the sight of the great temple of Poseiden at Cape Sounion at sunrise inspired the *Helios* Overture, named for the Greek sun god.

Like Strauss's *Also sprach Zarathustra*, this overture opens with a sunrise. Nielsen's firmament is C major. The overlapping voices of horns and a quiet flow of eighth-notes that begins in the violas and gradually spreads through other strings and into the woodwinds are the simple materials with which he builds a crescendo as the scene is flooded in light. Trumpet fanfares signal the full blaze of daylight, which is celebrated in a marchlike tune in E major, a key that sounds very bright in relation to the C major from which it emerged. The tempo is increased along with everything, culminating in a brilliant fugue as Helios drives his chariot across the noonday sky. Then—in highly compressed form—the process is reversed as the day comes to an end: a beautifully paced, evocative decrescendo takes us back to quiet, to the Andante tranquillo tempo, to the horn calls and quietly moving violas, and finally to the stillness of the cellos' low C.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. This program note appeared originally in the program book of the San Francisco Symphony, copyright ©1986, and is reprinted here by permission of that orchestra.

Frédéric Chopin
Piano Concerto No. 2 in F minor, Opus 21

Fryderyk Franciszek Chopin—or, as he called himself during his many years in France, Frédéric Chopin—was born in Zelazowa Wola, near Warsaw, probably on 1 March 1810 and died in Paris on 17 October 1849. He composed the F minor concerto in 1829 and was himself soloist at the first performance, which was given in Warsaw on 17 March 1830. The American premiere took place in New York on 9 November 1861, when the Philharmonic Society performed the work with soloist Sebastian Bach Mills under the direction of Carl Bergmann. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin composed his two piano concertos within a year of each other, when he himself had barely finished his formal studies. He had begun composition work at the age of twelve with Jozef Elsner, director of the Warsaw Conservatory, in 1822. Chopin's talent as a pianist was recognized even earlier. In February 1818, a month before his eighth birthday, he made his first public appearance as a pianist, playing a concerto of Gyrowetz. And even at that time he was constantly improvising little pieces—polonaises and the like. But formal composition studies were to lead ultimately to his greatest and most enduring fame. Elsner attempted to teach Chopin the traditional classical forms, supervising the composition of the First Sonata, Opus 4, which is almost completely un-Chopinesque. Eventually, though, Elsner recognized that Chopin simply had such gifts that it was useless to impose an outside taste on them. He retained the private hope that Chopin would one day compose the great

Polish national opera, but that hope was vain, since Chopin only desired to write music for the piano.

Few composers, indeed, have so consciously limited their output. Chopin never composed a piece that did not include the piano, and the bulk of his works are for piano solo. But it is on that instrument that he is most original. Despite his years of piano studies, he never became academic in the technical mechanics of performing, and his boundless imagination soon came up with new sonorities and devices that set him apart.

Warsaw was something of a musical backwater, but visiting celebrities gave Chopin some sense of the larger musical world. In 1828 he heard Hummel perform, and he quickly adopted the decorative elegance of that composer in his ensuing works. The following year he heard Paganini, who was such a powerful influence on instrumental music of the 1830s and 1840s by demonstrating the degree of virtuosic proficiency that might be possible.

In 1829, at the age of nineteen, Chopin finished his formal studies and visited Vienna, where he attracted a great deal of attention, especially for works like *Krakowiak*, the exotic Polish character of which was new to Vienna. When he returned home on 12 September he began work on his F minor piano concerto (published as No. 2, though it was the first to be composed). His progress with the work was reported in a series of letters to his friend Titus Woyciechowski. In the earliest of the series, dated 3 October, it is clear that Chopin has finished the second movement and probably also the first. Some of this music was inspired by recent romantic passions—remember, he was only nineteen years old!—and Chopin mentions one of these to his friend. Titus knew that he had earlier been charmed by a young singer in Vienna, Mlle. Blahetka, but those tender feelings had been driven out by a new passion for Constantia Gladkowska, a vocal student at the Warsaw Conservatory, whom Chopin describes as

> my ideal, whom I have served faithfully, though without saying a word to her, for six months; whom I dream of, in whose memory the Adagio of my concerto has been written, and who this morning inspired me to write the little waltz [later published as Opus 70, No. 3, in D-flat] I am sending you.

By 20 October Chopin had clearly written a draft of the finale and had showed part of the concerto to his former teacher Elsner. He wrote to Titus Woyciechowski:





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> Elsner has praised the Adagio of my concerto. He says it is original; but I don't wish to hear any opinions on the Rondo just yet as I am not quite satisfied with it. It will be interesting to see whether I shall have completed it by the time I get back [from a visit to Poznan, for which he is on the verge of leaving for a week or two].

His visit was extended by an invitation to the home of Prince Radziwill, a very musical aristocrat who lived near Poznan. On 14 November Chopin reported to Titus that he had enjoyed himself enormously.

> If it had been left to my own choice I could have stayed there until they kicked me out, but my private affairs—especially my concerto, which is still unfinished and urgently calls out for the completion of its Finale—forced me to quit that Paradise. It contained two Eves, the young princesses, extraordinarily charming and kind, musical and sensitive creatures [so much, perhaps, for the "ideal" that had inspired the slow movement of his concerto!].

In fact, after his return to Warsaw, Chopin concentrated on finishing the concerto, which received its premiere in the concert he gave on 17 March, presenting a number of his works for the first time. It was such a success that it had to be repeated five days later. On 27 March Chopin reported the event to his absent friend.

> My first concert, although it was sold out and there was not a box or seat to be had three days beforehand, did not make on the general public the impression I thought it would. The first Allegro of my concerto, which relatively few could grasp, called forth applause, but it seems to me that people felt they had to show interest ("Ah, something new!") and pretend to be connoisseurs. The Adagio and Rondo produced the greatest effect and demonstrations of sincere admiration could be heard . . . Kurpinski discovered fresh beauties in my concerto that evening, but Wiman admitted again that he doesn't know what people see in my first Allegro. Ernemann was completely satisfied, but Elsner regretted that the tone of my piano was too woolly and prevented my bass runs from being heard.

A different piano, a louder Viennese instrument, was provided for the second concert. This succeeded in pleasing the still larger crowd, though Chopin himself preferred his own piano, at least for intimate surroundings. It was only a few months later that he wrote his second concerto, in E minor (published as No. 1), and a few months after that (November 1830) that he left Poland to study abroad, never to return.

It would be unrealistic to expect a piano concerto written by a budding young virtuoso not out of his teens to display a command of the symphonic style of concerto writing—the careful balancing of soloist and orchestra, the intricate development of thematic ideas, and so on—that we have come to recognize in the earlier works of Mozart and Beethoven. Not only was such a style inimical to Chopin's original genius, but he had not even encountered the concertos of Beethoven. (This is not to say that he disliked Beethoven's music; while working on the F minor concerto he took part in a private reading of the *Archduke* Trio and wrote to Titus Woyciechowski, "I've never heard anything so great; in it Beethoven snaps his fingers at the whole world.") But the musical life of Warsaw had not yet admitted Beethoven to the pantheon, especially with his larger works. Hummel was the major composer whose concertos provided a basic model for Chopin, along with works of Ries, Gyrowetz, and Moscheles—concertos by keyboard virtuosi written to display their own technical prowess.

But for all of Chopin's youth and relative inexperience, his concertos are extraordinary in that special way that makes all of his best music personal and immediately identifiable. The first movement's orchestral exposition begins with a marchlike theme pensively presented in the strings and then taken over by the full orchestra. This opening presents a variety of ideas that seem for the most part inspired by the stereotypes and standard gambits of any number of classical concertos. But when the

soloist enters, after an atmospheric preparation, with a figure that descends through four-and-a-half octaves, Chopin's personality at once takes over, even when the soloist is simply laying out the themes that have already been heard in the orchestra. From this point on the piano part directs the course of the movement. While obviously influenced by the decorative art of such virtuosi as Hummel and Moscheles, Chopin's highly ornamental writing is far more expressive, far more poignant. He turns the appoggiatura and the suspension—devices done to death by the naive and superficial treatment of lesser composers—to new uses through his harmonic originality. Formally the first movement is as simple and straightforward as we might expect a student work to be. It is the content here that proclaims the budding master.

The slow movement already reveals the genius of the composer. Elsler was right to praise its originality, which reveals itself in the extraordinary freedom with which Chopin has decorated the simple formal A-B-A outline, with an effective dramatic contrast in the middle section and a lavish outpouring of lyrical intensity.

The finale of the concerto is related to that Polish country dance, the mazurka, that Chopin made so wonderfully his own. The traditional mazurka was in triple time accompanied by strong accents on the second or third beat (when danced, the accents were reinforced by a strong tap of the heel). The mazurkas that Chopin wrote for solo piano were mostly in three-part song form. This concerto movement is a rondo with several sharply contrasting themes in mazurka style, closing with a virtuosic and dramatic coda.

—Steven Ledbetter

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Antonín Dvořák
Symphony No. 8 in G, Opus 88

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, on 8 September 1841 and died in Prague on 1 May 1904. He wrote his Symphony No. 8 between 26 August and 8 November 1889 and conducted the first performance in Prague on 2 February 1890. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on 26 February 1892. The symphony is scored for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

When it comes to muddle over numbering of works, Dvořák can hold his own against all comers, Haydn and Schubert included. He himself sometimes assigned the same opus number to different pieces, and his principal publisher, Fritz Simrock, was inclined to assign deceptively high numbers to early works that he was just getting around to issuing, angering the composer and muddling our sense of chronology. The Symphony No. 8 in G is one that older listeners and record collectors will remember as No. 4. Dvořák wrote nine symphonies. Five were published in his lifetime, as of course Nos. 1 through 5, but even on its own terms that numbering turns out to be wrong because the first of those five in order both of composition and performance, the F major, was only the third to be published, and it circulated for more than sixty years as No. 3. Only in the 1950s, with the appearance in print of all four early symphonies, did we begin to use the current, chronologically sensible numbering.

This table may be helpful:

New Number	Old Number	Key	Date	
1		C minor	1865	*(Bells of Zlonice)*
2		B-flat	1865	
3		E-flat	1873	
4		D minor	1874	
5	3	F	1875	
6	1	D	1880	
7	2	D minor	1885	
8	4	G	1889	
9	5	E minor	1893	*(New World)*

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*.* An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see G.B. Shaw's reviews of Dvořák's sacred works).

In the '90s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher-shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride)*, would conquer America

*The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until 28 October 1918.

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as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher, Simrock, to take him on.* Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony.

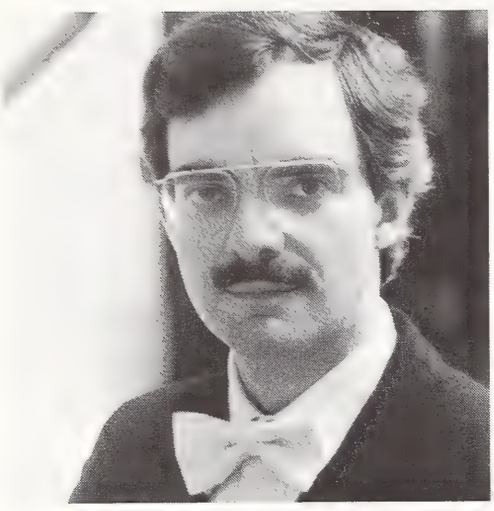
It had been four years since his last symphony, the magnificent—and very Brahmsian—D minor, No. 7. During those years he had made yet another attempt to make a success in opera, this time with a political-romantic work called *The Jacobin* (and full, by the way, of superb music), he had revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and had composed what is probably both his most admired and most performed piece of chamber music, the A major piano quintet, Opus 81, as well as the engaging piano quartet in E-flat, Opus 87.

The new symphony opens strikingly with an introduction *in tempo*, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how most splendidly to bring it back at crucial points during the movement. After a broad Adagio, which spends quite some time in E-flat before settling into its real home of C major, Dvořák gives us an enchanting quasi-scherzo, a loping sort of movement in minor. The middle part, in major, which comes back transformed to serve as a brief and quick coda, he borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

*After talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation. Many living composers could speak eloquently to this subject.

Malcolm Lowe

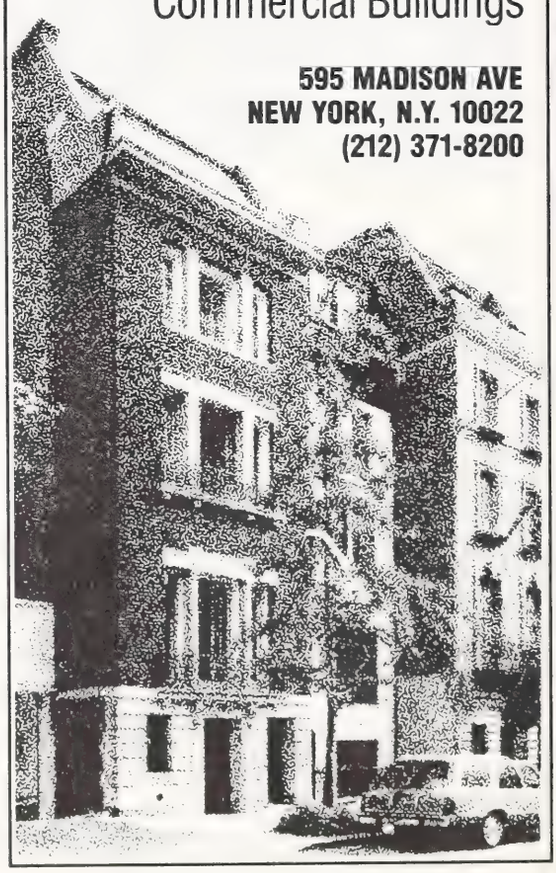


With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble made up of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist when he performed the Bruch Violin Concerto in G minor at Tanglewood that summer. In April 1986 he appeared with the orchestra in Symphony Hall, in a performance of Mozart's Violin Concerto No. 3 in G, K.216.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half under the instruction of his parents, both professional musicians. When he was nine his family moved to Regina, Saskatchewan, where he subsequently studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix Galamir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977-83; prior to that he was concertmaster of the Regina Symphony and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Centre Orchestra in Ottawa, and he was soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition. During the 1983-84 season he was concertmaster of the Worcester Symphony.

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Andrew Davis



Andrew Davis has made Toronto his home and base since 1975, when he was appointed music director of the Toronto Symphony, which he has led to international recognition and acclaim. Mr. Davis has conducted them throughout Canada and taken them on tours which have included most of the important United States musical centers, China, Japan, and Europe. With Mr. Davis, the Toronto Symphony has recorded twenty-five albums; among their recent recordings are Strauss's Four Last Songs and the final scene from *Salome* with Eva Marton for CBS, and Holst's *The Planets* for EMI.

Andrew Davis had a traditional English musical upbringing, studying at London's Royal College of Music and then at King's College, Cambridge, where he was an organ scholar. He worked as a continuo player in London with the English Chamber Orchestra and the Academy of St. Martin-in-the-Fields and then studied with Franco Ferrara in Rome. By 1974 he held posts with the BBC Scottish Symphony, the Philharmonia, and the Royal Liverpool Philharmonic; he had become a regular Promenade conductor and had taken the Philharmonia on tours to Europe and the English Chamber Orchestra to the Far East. By 1976 he had conducted the New York Philharmonic, the Boston Symphony, Chicago Symphony, Cleveland Orchestra, and Los Angeles Philharmonic. He is a welcome guest with all the major London orchestras, he has conducted the Berlin Philharmonic, Stockholm Philharmonic, and Israel Philharmonic, he has recorded with the Bavarian Radio Symphony Orchestra and the Orchestre National of Paris, and worked at La Scala, Milan, and with the Santa Cecilia Orchestra in Rome. In November 1985 he conducted the Britten *War Requiem* at the All Saint's Day concert in Vienna with Varady, Tear, and Fischer-Dieskau. He makes a return visit to the Berlin Philharmonic in 1988.

Particularly well-known for his interpretations of Richard Strauss operas, Andrew Davis has conducted *Der Rosenkavalier* at the Paris Opera and Covent Garden, and *Salome* and *Ariadne auf Naxos* at the Metropolitan Opera. He is a regular visitor to the Glyndebourne Festival, where he is scheduled to appear into the early 1990s. In the spring of 1986 he conducted *Salome* at Covent Garden, and in 1987 he conducted *Figaro* at the Lyric Opera of Chicago. Under an exclusive recording contract with CBS, Mr. Davis has recorded all the Dvořák symphonies with the Philharmonia, Mendelssohn symphonies with the Bavarian Radio Symphony, and a Borodin cycle with the Toronto Symphony. Future plans include recordings with the Toronto Symphony for EMI. With the Toronto Symphony, Mr. Davis recently conducted Sir Michael Tippett's *The Mask of Time*, which he introduced to Europe at the BBC Proms in 1984. Recent appearances have included a Barbican series with the London Symphony Orchestra and a tour of Germany with the London Philharmonic. Future engagements include return visits to the Zurich Tonhalle, the Pittsburgh Symphony, and the New York Philharmonic. Since his first Boston Symphony appearances in January 1976 Mr. Davis has returned frequently for performances at Tanglewood and Symphony Hall, most recently this past March and April.

Ken Noda



Since his London debut in 1979 with the English Chamber Orchestra under Daniel Barenboim, pianist Ken Noda has performed in North America with the Boston Symphony, New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Minnesota Orchestra, Montreal Symphony, Toronto Symphony, Pittsburgh Symphony, and San Francisco Symphony, and abroad with the Berlin Philharmonic, Vienna Philharmonic, Orchestre de Paris, London Symphony, Royal Philharmonic, the Philharmonia of London, Rotterdam Philharmonic, and New Japan Philharmonic, among others, collaborating with such conductors as Claudio Abbado, Daniel Barenboim, Riccardo Chailly, Andrew Davis, Edo de Waart, Rafael Kubelik, Raymond Leppard, James Levine, Zubin Mehta, Seiji Ozawa, André Previn, and Gerard Schwarz. A popular presence at festivals, Mr. Noda has appeared at Salzburg, Ravinia, the Hollywood Bowl, Tanglewood, the Hong Kong Arts Festival, and the Mostly Mozart Festival in New York and Washington, D.C. As a recitalist he has appeared at the Teatro La Fenice in Venice, Orchestra Hall in Chicago, the Kennedy Center in Washington, and on Lincoln Center's "Great Performers" series. His 1982 appearance as Itzhak Perlman's guest on "In Performance at the White House" was telecast worldwide. Highlights of Mr. Noda's past two seasons included return engagements with the Berlin Philharmonic, the Philharmonia of London, and the Toronto Symphony, as well as his debut with the Vienna Philharmonic, his second tour of Japan with Seiji Ozawa and the New Japan Philharmonic, his first tour of Germany, including a recital at Frankfurt's Alte Oper, and a performance of the Beethoven Triple Concerto with Pinchas Zukerman, Lynn Harrell, and the St. Paul Chamber Orchestra at the Ravinia Festival. Born in New York, Ken Noda began his musical training at the age of five. Two years later he was accepted as a scholarship student at the Juilliard School. He has studied privately with Daniel Barenboim. Mr. Noda made his Boston Symphony Orchestra debut at Tanglewood in August 1982.

Yo-Yo Ma

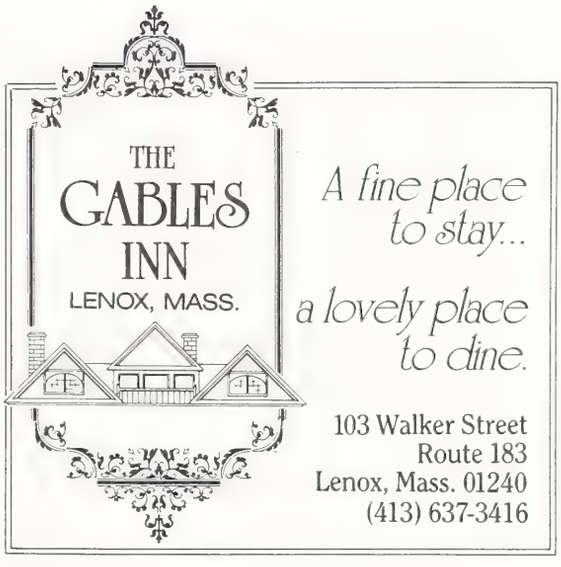


Cellist Yo-Yo Ma gave his first public recital when he was five. By the time he was nineteen he was being compared with such masters as Mstislav Rostropovich and Pablo Casals. One of the most sought-after musicians of our time, Mr. Ma has appeared with eminent conductors and orchestras in all the music capitals of the world. Highly acclaimed

for his ensemble playing, he is deeply committed to performing and recording the vast chamber music literature. His string quartet collaboration with Gidon Kremer, Kim Kashkashian, and Daniel Phillips has led to a recently released album of Schubert quartets, and his duo-recital collaboration with pianist Emanuel Ax has resulted in many recordings, including the complete Beethoven and Brahms cello sonatas. Mr. Ma and Mr. Ax also play in trio performances with violinist Young Uck Kim and plan to record the Dvořák trios during the coming season. Mr. Ma's various projects with Isaac Stern have included a recent recording of the Brahms Double Concerto with the Chicago Symphony and the Brahms piano quartet with Emanuel Ax and Jaime Laredo. An exclusive CBS Masterworks artist, Mr. Ma has been honored with Grammy awards in each of the last four years. Mr. Ma's commitment goes beyond performing and recording. At Tanglewood, in addition to his Boston Symphony and chamber ensemble performances, he teaches at the Tanglewood Music Center. He recently conducted a week of master classes at the Gregor Piatigorsky Seminar for Cellists. He currently serves on the Massachusetts Council on the Arts and Humanities, and he is Honorary Artist Chairman of Young Audiences for 1987.

This summer, in addition to his appearances at Tanglewood, Mr. Ma will perform at the Mostly Mozart Festival with Emanuel Ax and Young Uck Kim. In the same program, he will be joined by students of the Tanglewood Music Center in the Mendelssohn Octet. He will also appear with the Philadelphia Orchestra at the Saratoga Performing Arts Center. Highlights of his 1987-88 season include a tour with Isaac Stern and Emanuel Ax throughout the Far East and the United States, culminating at Carnegie Hall. He again teams with Emanuel Ax for duo-recitals in the United States and Europe, and he joins David Zinman and the Baltimore Symphony on tour and to record the Barber and Britten concertos. Also planned are a tour of the U.S.S.R. and performances of the complete Bach cello suites in San Francisco, Pasadena, and Boston. Future projects include three new concertos, currently being written for him by André Previn, Oliver Knussen, and H.K. Gruber.

Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at the age of four. He later studied with Janos Scholz and in 1962 began his studies with Leonard Rose at the Juilliard School. A graduate of Harvard University, he resides with his wife Jill, son Nicholas, and daughter Emily in Winchester, Massachusetts. At present he plays two cellos: a 1733 Montagnana from Venice and a 1712 Stradivarius loaned to him by Jacqueline Du Pré. Mr. Ma made his Boston Symphony Orchestra debut in February 1983 and has performed regularly with the orchestra both at Symphony Hall and at Tanglewood, as well as on tour with the orchestra in Europe in 1984. With Seiji Ozawa and the orchestra he has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto for CBS Masterworks.



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Bella Davidovich



In October 1979 Bella Davidovich's sensational Carnegie Hall debut resulted in a series of concert engagements for the following seasons. For more than thirty years one of the few women musicians admitted to the inner circle of Russian cultural life, she had been a member of the Moscow Conservatory and had received the title "Deserving Artist of the Soviet Union," but was known in the West only by reports from behind the Iron Curtain. Throughout her career she has performed with such leading conductors as Semyon Bychkov, Sergiu Comissiona, Andrew Davis, Edo de Waart, Charles Dutoit, Neeme Järvi, Neville Marriner, Eugene Ormandy, Mstislav Rostropovich, Gerard Schwarz, Leonard Slatkin, Klaus Tennstedt, Michael Tilson Thomas, and David Zinman. During the 1986-87 season she appeared in more than two dozen North American cities. Her European engagements took her to France, Germany, Greece, Holland, Italy, Norway, and Sweden. In addition to performances with the Edmonton, Göteborg, Toronto, Sacramento, San Antonio, and Seattle symphonies, the Nouvel Orchestre Philharmonique, and the Netherlands Philharmonic, Mme. Davidovich appeared with the Baltimore Symphony in this country and on their European tour. New York City engagements included a Carnegie Hall recital this past April and performances with the Brooklyn Philharmonic and the Y Chamber Symphony. With her son, violinist Dmitry Sitkovetsky, she played duo-recitals in Europe and the United States, including performances in Dallas, St. Louis, and Washington, D.C. at the Kennedy Center, and in Pasadena, California, under the auspices of the Ambassador International Cultural Foundation. This past March she participated in the Kennedy Center birthday celebration for Mstislav Rostropovich, and in May she served on the jury of the Queen Elisabeth Competition in Brussels. Mme. Davidovich records for Philips and Orfeo. Her discography includes such major works of the Romantic piano repertoire as the Chopin ballades and impromptus, Schumann's *Carnaval*, and Rachmaninoff's Rhapsody on a Theme of Paganini. With Dmitry Sitkovetsky she has collaborated on recordings of the complete works for violin and piano by Ravel and the Grieg sonatas for violin and piano.

Born into a family of musicians in Baku, Russia, Bella Davidovich displayed her musical talent at the age of three and began formal training at six. At eighteen she entered the Moscow Conservatory. Three years later she won first prize in the 1949 Chopin Competition in Warsaw, becoming the last Russian to be so honored. Before emigrating to the United States, Mme. Davidovich had performed with every major Russian conductor and appeared as soloist with the Leningrad Philharmonic for twenty-eight consecutive seasons. She came to this country in 1978 and is currently on the faculty of the Juilliard School. Mme. Davidovich made her Boston Symphony Orchestra debut at Tanglewood in July 1984.

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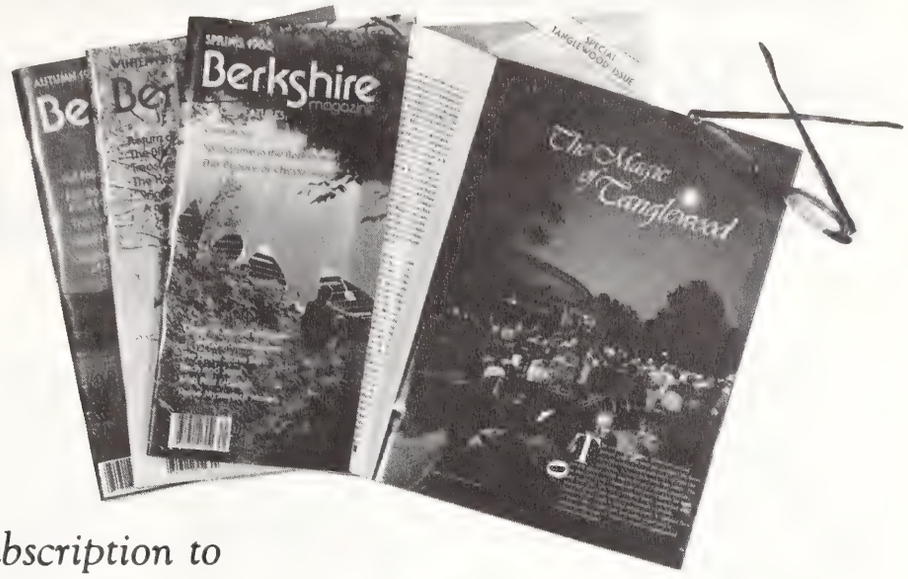
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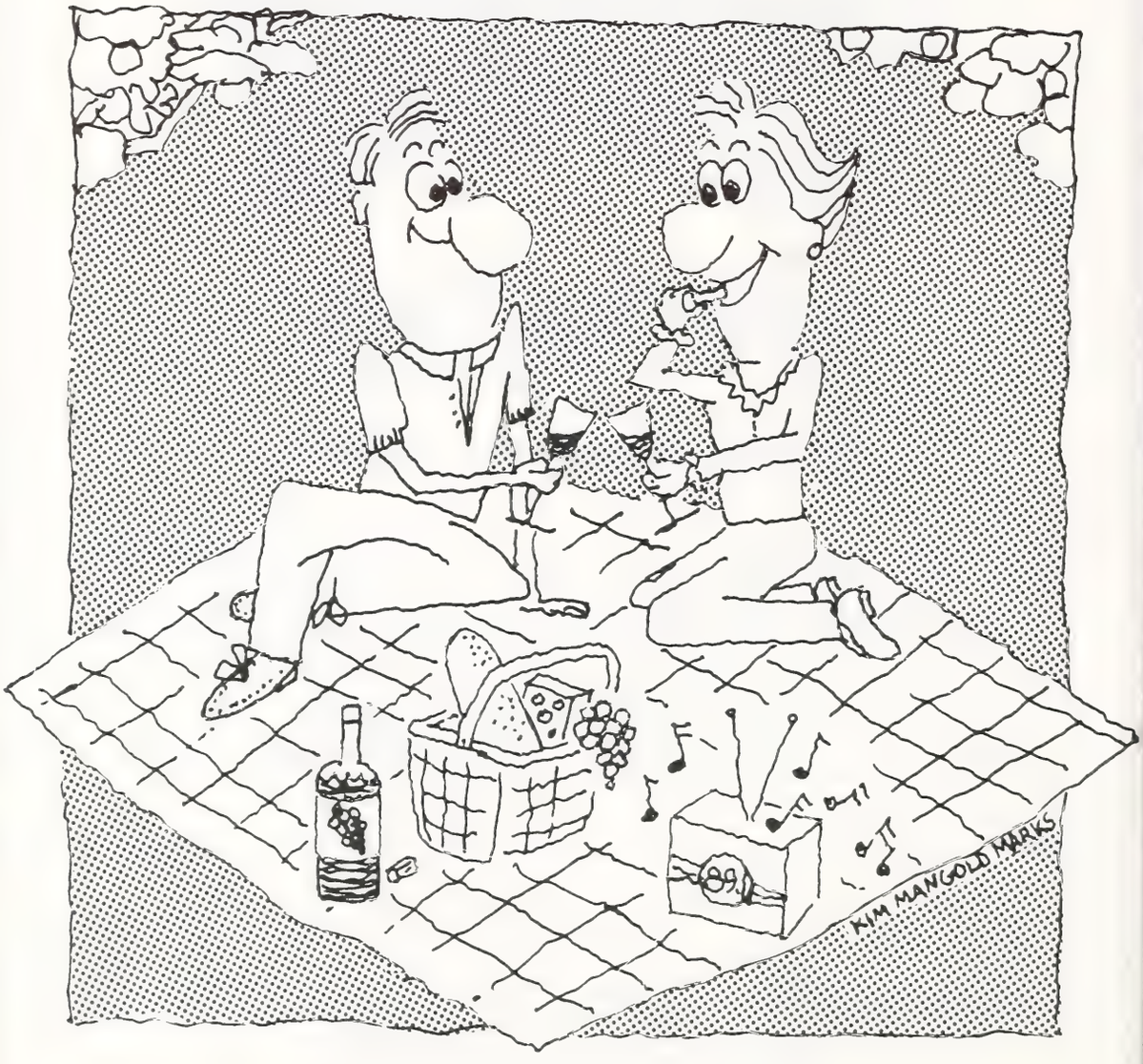
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BEETHOVEN — Cello Sonata No. 1 in F, Opus 5, No. 1
Adagio sostenuto—Allegro
Rondo: Allegro vivace

BEETHOVEN — Cello Sonata No. 4 in C, Opus 102, No. 1
Andante—Allegro vivace
Adagio—Allegro vivace

INTERMISSION

RACHMANINOFF — Cello Sonata in G minor, Opus 19
Lento—Allegro moderato
Allegro scherzando
Andante
Allegro mosso

Emanuel Ax plays the Steinway piano.

Notes

Beethoven composed five cello sonatas over a period of twenty years, in three stages: the two Opus 5 sonatas written in 1796, Opus 69 of 1807-08, and the two late sonatas, Opus 102, of 1815. Overall, they span the composer's work from his earliest years in Vienna to the beginning of his late period.

The early set was dedicated to the cello-playing King Friedrich Wilhelm of Prussia; Beethoven himself played the sonatas before the king with the court cellist Duport, receiving a gold snuffbox as a token of the monarch's appreciation. The two sonatas of Opus 5 are boldly virtuosic. Beethoven's dramatic use of dynamics—sudden sforzandos, crescendos leading to a *subito pianissimo*, and so on—are trademarks of the young Turk, taking on an established form while seeking to leave his own personal imprint on it. Already, too, the young Beethoven treats the first-movement sonata

form in a dramatic sense, making the beginning of the recapitulation a powerful climactic point rather than a simple device for balancing the form (the characteristic Beethoven fingerprint that marks this approach is his tendency to present the first Allegro theme softly so that it can return in a full *forte* at the recapitulation). Though many of Beethoven's early sonatas for piano or duo combinations are in four movements, the two Opus 5 cello sonatas have only two movements each. But the "missing" slow movement is, to some degree, subsumed in the first movement, not only in the extended slow introduction, but also in the brief Adagio just before the final Presto of the coda. The second movement's rondo character makes it somewhat lighter than the first movement, but Beethoven nonetheless ranges widely through the harmonic universe and demands tremendous panache from both players.

At the end of December 1814 the palace of Count Razumovsky caught fire and burned disastrously. One effect of this conflagration was the dispersal of the count's personal string quartet, which had performed many of Beethoven's works. The cellist of the quartet, Lincke, spent the summer of 1815 at the estate of the Count and Countess Erdödy at Jedlersee. Beethoven was in close contact with the Countess and was a frequent houseguest at Jedlersee. This probably explains why he wrote two sonatas for cello and piano during the course of the summer, the first dated (in the sketches) "July" and the second "August." The two sonatas, published the following year, were the very last duo compositions that Beethoven was to write.

They stand at the threshold of Beethoven's last period, which is marked by a growing interest in the power of pure melody, both folklike tunes of direct simplicity and effective, slow, hymnlike melodies. Following the stormy outbursts that we so often think of as "typical" Beethoven (our view naturally colored by the Third and Fifth symphonies, the *Razumovsky* Quartets, and some of the middle-period piano sonatas),

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the later music featured more intimate and delicate musical ideas, devoid of the rhetorical strokes that characterize the earliest music (and extend it to much greater length). Now Beethoven's muse feels free to abandon the formalistic devices of the past while distilling the content of the music to its very essence. Moreover, Beethoven considers the sonata as a whole when laying out his tonal plan. The slow introduction to the first movement of Opus 102, No. 1, is in the home key of C, but the bulk of the movement, the Allegro vivace, is in A minor. Clearly the first movement is only part of the whole, intended to link directly to its continuation. In place of a full-scale slow movement, the lengthy introduction to the finale connects the A minor conclusion of the first movement with the Allegro vivace of the second. This transition not only prepares the return to C major but even quotes the opening of the first movement's slow introduction, specifically acknowledging the overall shape of the entire sonata. This music that Beethoven composed in 1815 already foreshadows the approach of a Schumann, writing some twenty years later, and points to the music of the Romantics.

Sergei Rachmaninoff, after a brilliant start to his career as a composer with a one-act opera, a piano concerto, and a number of piano pieces (including the devastatingly popular C-sharp minor Prelude, which audiences insisted on hearing at the end of *every* Rachmaninoff recital), was completely undermined psychologically by the catastrophic premiere of his First Symphony. For three years he wrote virtually nothing, concentrating instead on a career in performing.

The story of how he overcame his depression and lack of confidence through treatment by a psychiatrist skilled in the use of hypnosis is well-known; Rachmaninoff visited him daily from January to April 1900 and made a steady, even dramatic improvement. The first result of Rachmaninoff's newly regained self-confidence was the enormously popular Piano Concerto No. 2; it was followed soon after by the G minor cello sonata, which was given its premiere just a month after that of the concerto. The soloist and dedicatee, Anatoly Brandukov, joined the composer for that performance on 12 December 1901.

The cello sonata was immediately acclaimed as a major contribution to the repertory of the duo sonata; it was Rachmaninoff's last and largest contribution to the chamber music repertory. As might be expected from a composer who was also one of the great pianists of all time, the piano part is of extraordinary range and difficulty; the cello part, too, makes tremendous demands on the player. The first movement begins with a slow introduction in which the cellist introduces a tiny germ—a rising semitone—that plays a frequent role thereafter. The Allegro moderato gives the cello long, plangent melodies which grow, Russian-fashion, out of repeated and varied building blocks. Though the second movement is called "Allegretto *scherzando*," there is little about it that suggests the element of humor. The triplet figure in the piano, in a dark C minor, gallops along rather demonically, with a warmly contrasting middle section. The Andante is an expressive song led by the piano, which particularly blossoms here. The finale, Allegro mosso, is a huge, even sprawling canvas of dramatic gestures and fragments of song.

—Steven Ledbetter

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Weekend Prelude

Friday, 14 August at 7

KATIA & MARIELLE LABÈQUE, duo-pianists

INFANTE — *Tres Danzas andaluzas*, for two pianos
- Ritmo
- Sentimento
- Gracia (El vito)

BERNSTEIN — Songs from *West Side Story*, for two pianos (arranged by Irwin Kostal)

Katia & Marielle Labèque play Steinway pianos.

Notes

Manuel Infante (1883-1958) was a Spanish composer who lived most of his life in Paris, where he settled in 1909. His large output of music includes many piano pieces on Spanish themes or using material drawn from characteristic dances of the different regions of Spain, of which the present set of dances is an example.

Leonard Bernstein (b.1918) achieved his greatest theatrical success with the dramatically powerful *West Side Story* (1956), a free adaptation of *Romeo and Juliet*, set in New York and dealing with the rivalry of two teenage gangs. The show included some powerful dance numbers, employing the popular dance styles of the time sublimated for dramatic purposes; these dances have long since become established as concert pieces, too. The present arrangement for piano four-hands was made for the Labèque sisters by Irwin Kostal, who worked with Bernstein on the orchestration of the show.


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LEONARD SLATKIN conducting

BERNSTEIN — *Facsimile*, Choreographic essay for orchestra

SAINT-SAËNS — Cello Concerto No. 1 in A minor, Opus 33
Allegro non troppo—Allegretto con moto—
Come prima

MATT HAIMOVITZ

INTERMISSION

DVOŘÁK — Symphony No. 9 in E minor, Opus 95,
From the New World
Adagio—Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco

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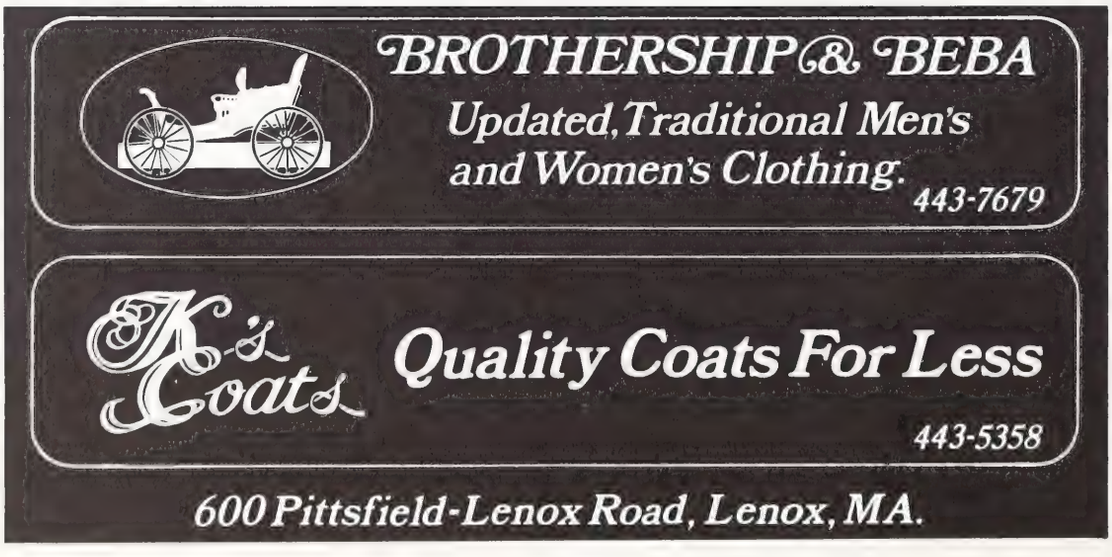
NOTES

Leonard Bernstein
Facsimile, Choreographic essay for orchestra

Leonard Bernstein was born in Lawrence, Massachusetts, on 25 August 1918 and now lives in New York City. He composed the ballet Facsimile *in 1946 for a production by the Ballet Theater, with choreography by Jerome Robbins, to whom the score is dedicated. The concert version involves revisions made after the premiere of the ballet. It was completed in Hollywood on 14 December 1946 and received its first performance at Poughkeepsie, New York, on 5 March 1947, with the Rochester Philharmonic Orchestra conducted by the composer. The score calls for two flutes (second doubling piccolo), two oboes, two clarinets (second doubling E-flat clarinet), two bassoons, four horns, cornet, two trumpets, two trombones and tuba, timpani, triangle, snare drum, cymbals, suspended cymbal, wood block, bass drum, glockenspiel, piano, and strings.*

Leonard Bernstein has been associated with the theater almost from the beginning of his career. In 1944 he enjoyed a marked success with the ballet *Fancy Free*, about three sailors enjoying an all-too-brief shore leave in wartime Manhattan. The same plot, with book and lyrics by Betty Comden and Adolph Green and new music by Bernstein, became the hit musical *On the Town*, produced late in 1944. Meanwhile *Fancy Free* was to be choreographed by Jerome Robbins (who was later to conceive, with Bernstein, the epochal musical *West Side Story*). The new work, *Facsimile*, was not so marked a success as a ballet as *Fancy Free* had been. The score has not been as frequently heard, either, though it is colorful, rhythmic, and effectively developed out of a few opening motives.

The scenario dealt with human relationships, particularly with feelings of boredom and loneliness. The ballet calls for three dancers, two men and a woman, who are described as unfulfilled, or "unintegrated." The setting was "a lonely place" where a Woman is discovered alone, trying to pass the time. She encounters the First Man, who is equally restless. They engage in a Pas de deux, a flirtatious waltz. The Second Man appears for a Pas de trois. The remainder of the ballet develops triangular complications among the three parties, at the climax of which the woman actually shouts "Stop!"—a striking dramatic idea in ballet, where the dancers are normally seen and not heard. (It was also a gift to negative reviewers; as *Time* reported after the pre-



miere, "One unkind critic felt she had said everything that needed saying.") At the end the two men go off, leaving the Woman still alone and unfulfilled.

Most of the ballet grows out of two ideas presented at the opening: the unaccompanied melody heard in the oboe at the very beginning, and the yearning melody sung by the solo flute a few bars later. At first poignant, these themes become seductive and lyrical during the waltz sequence (Pas de deux), then far more frenetic when the Second Man appears and the music becomes athletic in its rhythmic drive, echoing the competitive element in the intertwined relationships. At the end, as the Woman is left alone once again, the two principal themes take their leave in reverse order, first in the flute (accompanied by piano) and finally in the slow keening Adagio of the oboe, concluded with a few muted chords.

—Steven Ledbetter

Camille Saint-Saëns
Cello Concerto No. 1 in A minor, Opus 33

Charles Camille Saint-Saëns was born in Paris on 9 October 1835 and died in Algiers on 16 December 1921. He composed his First Cello Concerto in 1872; it was premiered on 29 January 1873 with the Paris Conservatory Orchestra; the orchestra's principal cellist, August Tolbecque, was the soloist and received the dedication of the work. In addition to the solo part, the score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

As a young man Saint-Saëns was dazzling in his quickness, whether in music or almost any other field of study. By the time he was three he had composed his first little piece, and by the age of ten he had made his formal debut as a pianist at the Salle Pleyel in Paris with a program of Mozart and Beethoven concertos (then little-heard and not respected in France). As an encore he offered to play any one of Beethoven's piano sonatas from memory!

He learned Latin from a private tutor and quickly made his way through the classics, years later regretting that he had never had time to learn Greek, too. He became particularly interested in mathematics and the natural sciences, and for the rest of his life he pursued studies in astronomy, archaeology, and geology. He entered the Conservatoire at the age of thirteen, won prizes as an organist, then studied composition with Jacques Halévy. Although he never won the Prix de Rome, recognition of his creative talents came early. Not without reason, Hector Berlioz, wittiest of Romantic composer-critics, said of him, "He knows everything but lacks inexperience."

In the early years Saint-Saëns was a devotee of the new music of Wagner and Liszt, defending *Tannhäuser* and *Lohengrin* against the attacks of French critics. In his recitals he played Schumann, then almost unheard-of in France. Liszt inspired his own significant ventures into the medium of the symphonic poem. He worked on behalf of older composers as well: Bach, Handel, Rameau, Gluck, and Mozart. In short, he was a representative of many of the newest trends in music. (Even his historical interests made him "modern," since it was just at this time that the discipline of musicology, and its active pursuit of older music, was developing.)

Following the shock of French defeat in the Franco-Prussian War (including months of debilitating siege in Paris in late 1870 and early 1871), Saint-Saëns was one of the leaders of a movement to reestablish French art, particularly with the aim of promoting musical forms that seemed to have been dominated for decades by German composers. This meant the abstract instrumental forms of symphony and concerto. Since

early in Berlioz's career, there had been virtually no French composers interested in large-form concert music; the opera and ballet attracted the attention of composers and audiences. Only months after the Siege of Paris had been lifted, Saint-Saëns founded the Société Nationale de Musique, with the motto "*ars gallica*," to promote new French music, especially in the abstract genres. In addition to Saint-Saëns himself, the Society included in its organizing committee Fauré, Franck, and Lalo. Over the years the Society sponsored premieres of important new works by leading French composers.

Among the first such premieres was the founder's own First Cello Concerto. During the 1850s and 1860s Saint-Saëns had already composed three piano concertos and two violin concertos, but in general these early works were relatively light in character, with frivolous finales that suited the prevailing mood of the Second Empire (so well characterized by the flippant operettas of Jacques Offenbach). The Cello Concerto No. 1 is altogether more serious. The opening movement is unusually passionate in character (especially for a composer of such even-tempered disposition), and the formal organization of the work is quite original. Moreover, Saint-Saëns solved the besetting problem of cello concertos: how to let the relatively low-pitched solo instrument project through the full orchestra. He does this largely through extraordinarily delicate scoring, reserving the full orchestra only for punctuation or the few brief passages when the soloist is not playing.

As befits an admirer of Liszt, Saint-Saëns makes imaginative use of thematic transformations, building much of his work from motives heard in the opening bars. The soloist begins instantly with a triplet-filled theme that sweeps downward, to end in a half-step rise and fall, E-F-E, echoed at once an octave lower. Both the triplet sweep and the half-step motive dominate the musical discourse of the first movement. A broadly conceived solo passage links the first movement directly to the second, which opens (in B-flat) with a delicate 3/4 dance of minuet character in the orchestral strings. As the cello solo sweetly intones its song over the dance figure, the character broadens almost to a waltz. Following a solo cadenza and the dying away of the waltz passage, Saint-Saëns links the middle movement to the finale with a transition based again on the principal motives of the opening movement. The main theme of the finale subtly combines elements from each of the first two movements, growing in virtuosic display to a brilliant finish in A major.

—S.L.



Antonín Dvořák
Symphony No. 9 in E minor, Opus 95, *From the New World*

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. He began sketching themes for the Symphony No. 9 during the last two weeks of 1892; the last page of the finished score is dated 24 May 1893. The symphony was first performed by the New York Philharmonic under the direction of Anton Seidl on 15 December 1893. The score calls for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

Antonín Dvořák's arrival in America on 26 September 1892 was a triumph of persistence for Jeannette Thurber, founder of the National Conservatory of Music in New York. She hoped that the appointment of this colorful nationalist with a wide reputation both as composer and teacher would put her institution on a firm footing and eventually produce American composers who could vie with any in the world. Dvořák had at first been unwilling to leave his beloved Prague and to undertake the rigors of a sea voyage to the New World for so uncertain a venture, but Mrs. Thurber's repeated offers eventually wore down his resistance. She also hoped that, in addition to teaching young American musicians, he would compose new works especially for American consumption. One potential project was an opera based on Longfellow's *Song of Hiawatha*, which Dvořák had already read and enjoyed in a Czech translation years before. The opera never materialized, but the subject did have an influence on the first large work Dvořák composed here, his most famous symphony.

Upon his arrival it quickly became clear to Dvořák that he was more than a celebrity; great things were expected of him. He wrote to a Moravian friend in mock terror that what the American papers were writing about was "simply terrible—they see in me, they say, the savior of music and I don't know what else besides!" But after a few months he wrote to friends in Prague more equably:

> The Americans expect me . . . to show them to the promised land and kingdom of a new and independent art, in short to create a national music. If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense.

Shortly after writing this letter he began a sketchbook of musical ideas and made his first original sketches in America on 19 December. The next day he noted on the second page one of his best-known melodic inventions: the melody assigned to the English horn at the beginning of the slow movement in the *New World* Symphony. In the days that followed he sketched other ideas on some dozen pages of the book, many of them used in the symphony, some reserved for later works, and some ultimately discarded. Finally, on 10 January 1893, Dvořák turned to a fresh page and started sketching the continuous thread of the melodic discourse (with only the barest indications of essential accompaniments) for the entire first movement. From that time until the completion of the symphony on 24 May he fitted composition into his teaching as best he could.

No piece of Dvořák's has been subjected to so much debate as the Symphony *From the New World*. The composer himself started it all with an interview published in the New York *Herald* on 21 May, just as he was finishing the last movement. He was quoted as having said:

> I am now satisfied that the future of music in this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious

and original school of composition to be developed in the United States. When I came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil . . . There is nothing in the whole range of composition that cannot be supplied with themes from this source.

At another time Dvořák complicated the issue by claiming to have studied the music of the American Indians and even to have found it strikingly similar to that of the Negroes. This view was surely mistaken, or at least greatly oversimplified. His comments indicate that he regarded the pentatonic scale (an arrangement of five pitches without half-steps, i.e., *do, re, me, sol, la*) as the essential link between the two, but relatively few Indian melodies are pentatonic, whereas pentatonic melodies are just as characteristic of European folk song as they are of American.

In any case, Dvořák's comments attracted much attention. Diligent American reporters buttonholed European composers and asked for their views, then wrote that most composers felt Dvořák's recommendations to be impractical if not impossible. Thus, when the new symphony appeared six months later, everyone wanted to know if he had followed his own advice. Claims appeared on all sides that the melodic mate-

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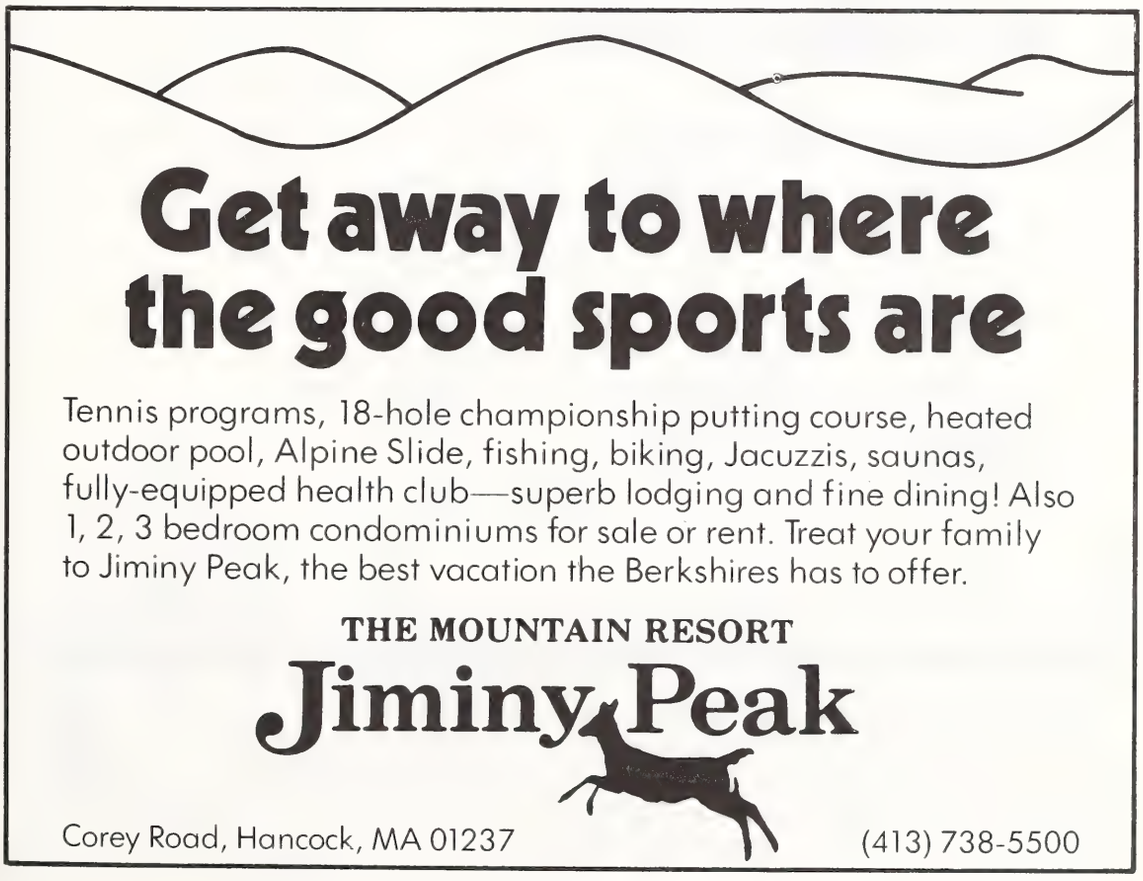
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rial of the symphony was borrowed from Black music, or from Indian music, or perhaps both. In another interview just before the first performance, Dvořák emphasized that he sought the *spirit*, not the letter of traditional melodies, incorporating their qualities, but developing them "with the aid of all the achievements of modern rhythm, counterpoint, and orchestral coloring." Despite the composer's disclaimer, accounts of his tracking down sources for the music became progressively embellished. By the time the *New World* Symphony made its third appearance in the programs of the BSO, in November 1896, the program annotator, W.F. Apthorp, stated flatly, if incorrectly, "Its thematic material is made up largely of Negro melodies from the Southern plantations."

Since Dvořák sketched all the thematic material of the symphony during his fourth month in this country, when he had never been south or west of New York, it is hard to imagine what music "from the Southern plantations" he might have heard. And as for Indian melodies—well, there were a few unscientific transcriptions and even a doctoral dissertation published in German, as well as, perhaps, a Wild West show or two. And yet one credible witness, Victor Herbert, who was then the head of the cello faculty at the National Conservatory and a close associate of Dvořák's, recalled later that the young Black composer and singer Harry T. Burleigh, then a student at the conservatory, had given Dvořák some of the tunes for the symphony. Certainly on a number of occasions Burleigh sang spirituals for Dvořák, who took a great interest in him as one of the most talented students at the school. Whether or not he gave Dvořák any actual melodies, he certainly helped him become familiar with the characteristic melodic types of the spiritual, including the frequent appearance of the pentatonic scale.

Perhaps, then, it was to suggest a particularly "American" quality that Dvořák reworked some of the original themes from his sketchbook to make them more obvi-



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ously pentatonic. The clearest case of this is the English horn solo at the beginning of the slow movement, which in the original sketch lacked most of the dotted notes and had no feeling of pentatonic quality. A very simple melodic change made the opening phrases strictly pentatonic, perhaps more "American." The dotted rhythms, which were also an afterthought, may be a reflection of the rhythm of one of Burleigh's favorite songs, "*Steal Away.*" Finally, the English writer H.C. Colles, who once asked Burleigh to sing for him the same tunes he had sung for Dvořák, commented that the timbre of his voice resembled no orchestral instrument so much as the English horn, the very instrument that Dvořák finally chose to play the theme (after having planned originally to give it to clarinets and flutes).

The title that Dvořák appended to the symphony—almost at the last minute—has also been heavily interpreted, probably over-interpreted, in discussions of the work's national character. Dvořák added the words "*Z Nového sveta*" ("*From the New World*") at the head of the title page in the middle of November 1893, just before his assistant Josef Jan Kovařik delivered the manuscript to Anton Seidl, who was to conduct the premiere. Many years later Kovařik commented:

> There were and are many people who thought and think that the title is to be understood as meaning "American" symphony, i.e., a symphony with American music. Quite a wrong idea! This title means nothing more than "Impressions and Greetings from the New World"—as the master himself more than once explained.

All in all, then, the American influence seems to be, for the most part, exotic trimming on a framework basically characteristic of the Czech composer. Today, some ninety years after the first performance of the piece, we can't get so exercised over the question of whether or not the symphony is really American music; the point is moot now that American composers have long since ceased functioning as imitators of European art. Still, there is little reason to doubt Dvořák's evident sincerity when he wrote to a Czech friend during the time he was composing it, "I should never have written the symphony 'just so' if I hadn't seen America."

One of the most lovable characteristics of Dvořák's best works is his seemingly inexhaustible supply of fresh melodic invention. The apparent ease with which he creates naively folklike tunes conceals the labor that goes into the sketches: refining, sorting and choosing which ones will actually be used, often recasting them in quite substantial ways from first idea to end result. Still, Dvořák does not agonize over the invention of thematic ideas so much as he worries about how to link them together. (His occasional uncertainty at this stage of building his movements shows up some-

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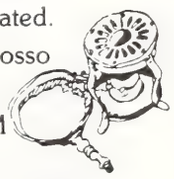


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times in the sketch-drafts, where he may break off precisely at the linking points of the themes for further preliminary sketching.)

Most critics and analysts regard the Symphony No. 7 as Dvořák's most successful solution to the problems of symphonic construction and No. 8 as a highly original formal evasion of traditional structural concerns, but they have tended to patronize No. 9 as "fabricated." Audiences, on the other hand, have never failed to embrace the *New World* Symphony wholeheartedly from the very first.

After a slow introduction that hints at the main theme, the horns play a soft, syncopated fanfare over a string tremolo. Originally Dvořák had the cellos doubling the horns here, but the effect is much more striking with horns alone, and he sensibly crossed out the cello part. This theme is one of several that will recur throughout the symphony as one of its main unifying elements. The dotted rhythmic pendant to the horn figure leads the harmony to G minor for a theme of very limited compass (introduced in flute and clarinet) over a drone. This in turn brightens to G major and the most memorable moment in the Allegro: a new theme (an unconscious reminiscence of "*Swing low, sweet chariot*"?) presented by the solo flute in its lowest register; the first four notes of this tune, too, will recur many times later on.

The two middle movements, according to Dvořák, were inspired in part by passages in *The Song of Hiawatha*. The slow movement was suggested by the funeral of Minnehaha in the forest, but at the same time Dvořák instilled a deep strain of his own homesickness for Bohemia (perhaps it is no accident that the text that came to be attached to this melody was "*Goin' home*"). The more Dvořák worked over this movement, the slower he felt the tempo ought to go. Even in the final score it was marked Andante. During the first rehearsal, Seidl apparently took the movement at a slower tempo than the composer had envisioned, but Dvořák liked it, and when the score was sent off to Simrock for engraving, the tempo was given as Larghetto. Soon Dvořák decided

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that he wanted it slower still, and he sent a letter to Simrock a month after the premiere instructing him to change the Larghetto to Largo. The introduction to the slow movement is one of Dvořák's most striking ideas: in seven chords he moves from E minor, the key of the first movement, by way of a surprising modulation to D-flat, the key of the second movement. A similar chord progression, though not modulating, reappears at the close to frame the movement.

Dvořák's image for the third movement was the Indian dance in the scene of Hiawatha's wedding feast. This must refer to the dance of Pau-Puk-Keewis, who, after dancing "a solemn measure," began a much livelier step:

> Whirling, spinning round in circles,
> Leaping o'er the guests assembled,
> Eddying round and round the wigwam,
> Till the leaves went whirling with him . . .

but it is nearly impossible to find anything that could be considered "Indian" music in this very Czech dance. The whirling opening section has many of the same rhythmic shifts and ambiguities as the Czech *furiant*, and the remaining melodic ideas are waltzes, graceful and energetic by turns.

The last movement is basically in sonata form, but Dvořák stays so close to home base, harmonically speaking, and uses such square thematic ideas that there is not much energy until the very end, when, gradually, elements of all three earlier movements return in contrapuntal combinations (most stunning of these is the rich chord progression from the opening of the second movement, played fortissimo in the brass and woodwinds over stormy strings). Somehow in these closing pages we get the Czech Dvořák, the Americanized Dvořák, and even a strong whiff of Wagner (for a moment it sounds as if the *Tannhäuser* Venus is about to rise from the Venusberg) all stirred into a heady concoction to bring the symphony to its energetic close.

—S.L.



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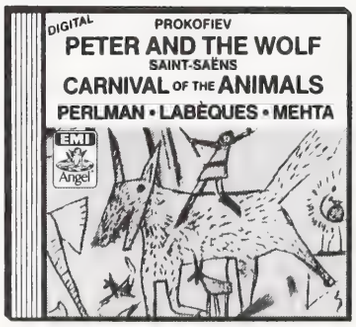
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RAVEL — *Le Tombeau de Couperin*
- Prélude
- Forlane
- Menuet
- Rigaudon

POULENC — Concerto in D minor for two pianos and orchestra
- Allegro ma non troppo
- Larghetto
- Finale: Allegro molto

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MILHAUD — *La Création du monde*, Opus 81

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NOTES

Maurice Ravel
Le Tombeau de Couperin

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937. He composed Le Tombeau de Couperin *as a suite in six movements for piano solo between 1914 and 1917; he orchestrated four of these movements in 1919. The orchestral suite was first performed in Paris on 28 February 1920, Rhené-Baton conducting. The score calls for a modest orchestra consisting of two flutes, oboe, two clarinets, two bassoons, two horns, trumpet, harp, and strings.*

During the sixteenth and seventeenth centuries French poets frequently wrote short poems—or assembled collections of such poems—commemorating the death of a notable person. Such poems were called "*tombeaux*" ("tombstones"). Usually the deceased person to be so honored was of the high nobility, though occasionally the death of a great poet, like Ronsard, might generate an outpouring of literary tributes. During the seventeenth century the *tombeau* tradition was adopted by French composers, who wrote their works most frequently for solo lute or solo harpsichord, usually in the form of a slow, stately dance movement. A group of French composers in the late nineteenth and early twentieth centuries, concerned with recapturing some of the history of the French musical tradition, began reusing the neo-classical dance forms in their compositions. Ravel was the first to reuse the term *tombeau*, in his tribute to his great predecessor François Couperin (1668-1733), whose music shares with Ravel's own a characteristic concern for grace, elegance, and decoration.

The original piano-solo version of *Le Tombeau de Couperin* occupied Ravel for some three years, on and off, during the devastating course of World War I, which was personally shattering to him. The piano work was a *tombeau* not only to the Baroque composer Couperin but also to deceased friends—each of the six movements was dedicated to a victim of the war. The piano version contained the following sections: Prélude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. When Ravel decided to orchestrate the work in 1919, he omitted the Fugue and Toccata entirely and reversed the positions of the Menuet and Rigaudon.



The music of Ravel's *Tombeau* is not really an evocation of Couperin's own style—not even in a very extended way. Ravel simply hoped to pay tribute to the entire French musical tradition (then evidently under attack—culturally as well as militarily—from Germany). In its orchestral guise, the *Prélude*, with its running sixteenth-note figurations, makes extended demands on the articulation and breath-control of the woodwind players, especially the oboist. The *Forlane* is fetchingly graceful, delicate, and highly polished. (Oddly enough, given Ravel's evident intention of commemoating French music, the forlane is an old dance from Italy, not France!) Ravel was evidently especially fond of the *Menuet*, which was the last music to be seen on his music rack when he died in 1937. And the *Rigaudon*, with its brassy outbursts, brings the *Tombeau* to a cheerful and lively conclusion.

—Steven Ledbetter

Francis Poulenc
Concerto in D minor for two pianos and orchestra

Francis Jean Marcel Poulenc was born in Paris on 7 January 1899 and died there on 30 January 1963. He composed his Concerto in D minor for two pianos and orchestra in the summer of 1932 on a commission from the Princess Edmond de Polignac. It received its first performance in Venice at the Festival of the International Society of Contemporary Music, on 5 September that year. The composer was joined by Jacques Février at the two pianos, and Desiré Defauw conducted the orchestra of La Scala. Poulenc also played one of the piano parts, along with Evelyne Crochet, at the first Boston Symphony Orchestra performances, on 21 and 22 January 1961; Charles Munch conducted. The orchestra part calls for flute and piccolo, two oboes and English horn, two clarinets, two bassoons, two horns, two trumpets, two trombones and tuba, a varied percussion section including bass drum, cymbals, triangle, small drums with and without snare, military drum, castanets, and tarolle (but not timpani!), and strings.

French composers have rarely been bashful about writing music whose main purpose was to give pleasure. At the other extreme from the metaphysical profundities that have, on occasion, engulfed German music, the French have produced a stream of composers for whom "light" did not have to mean "trivial" (as it so often did in Germany or England or America in the last century). A sense of humor did not have to bar a Frenchman from the act of composing (as it seems to have done elsewhere, judging from the earnestness of so much of the music that was turned out). A Chabrier or a Saint-Saëns could perpetrate a fine musical jest without losing his union card as a composer of serious music, and an Offenbach (admittedly German-born, though thoroughly French in culture) could make a busy career as a master of the lighter side and aspire nonetheless to grand opera. It was—significantly—French composers who began openly twitting the profundities of late Romantic music, in the cheeky jests of Satie and in many works by the group that claimed him as their inspiration, the "Group of Six," which included Francis Poulenc.

During the first half of his career, Poulenc's work was so much in the lighter vein that he could be taken as a true follower of Satie's humorous sallies. That changed in 1935, when, following the death of a close friend in an automobile accident, Poulenc reached a new maturity, recovering his lost Catholic faith and composing works of an unprecedented seriousness, though without ever losing sight of his lighter style

as well. Thereafter sacred and secular mingled almost equally in his output, and he could shift even within the context of a single phrase from melancholy or sombre lyricism to nose-thumbing impertinence. He became a successful opera composer and indisputably the greatest French song composer since Debussy. Critic Claude Rostand once wrote of Poulenc that he was "part monk, part guttersnipe," a neat characterization of the two strikingly different aspects of his musical personality. As Ned Rorem said in a memorial tribute, Poulenc was "a whole man always interlocking soul and flesh, sacred and profane."

Possessing the least formal musical education of any noted composer of this century, Poulenc learned from the music that he liked. His own comment is the best summary:

> The music of Roussel, more cerebral than Satie's, seems to me to have opened a door on the future. I admire it profoundly; it is disciplined, orderly, and yet full of feeling. I love Chabrier: *España* is a marvelous thing and the *Marche joyeuse* is a chef-d'oeuvre . . . I consider *Manon* and *Werther* [by Massenet] as part of French national folklore. And I enjoy the quadrilles of Offenbach. Finally my gods are Bach, Mozart, Haydn, Chopin, Stravinsky, and Mussorgsky. You may say, what a concoction! But that's how I like music: taking my models everywhere, from what pleases me.

One of the composers omitted from this list is Debussy, from whom Poulenc may have learned what one analyst calls "cellular writing," in which a musical idea one or two measures in length is immediately repeated, with or without variation. This kind of mosaic construction is the opposite of a long-range developmental treatment in which themes are broken down into their component parts and put together in new guises. The aim (and the effect) is to produce music that seems somehow instinctive, not labored or intellectual, but arising directly from the composer's spontaneous



Francis Poulenc

feelings. It is a device employed by Mussorgsky and Debussy (who, like Poulenc, admired Mussorgsky), and it was taken up by both Satie and Stravinsky with the aim of writing music that might be anti-Romantic.

Poulenc composed the two-piano concerto during his early period, when he was creating a large number of delightfully flippant works rich in entertaining qualities. He may perhaps have been influenced in the lightheartedness of his 1932 concerto by the fact that Ravel, the year before, had composed two piano concertos, both of which had somewhat the character of divertimentos. Certainly Poulenc's work could join the two Ravel compositions in cheerfulness: its main goal is to entertain, and in that it has succeeded admirably from the day of its premiere.

Poulenc's additive style of composition makes his music particularly rich in tunes; they seem to follow, section by section, one after another, with varying character, sometimes hinting at the neo-classical Stravinsky, sometimes at the vulgarity of the music hall. The very opening hints at something that will come back late in the first movement, a repetitious, percussive figure in the two solo pianos inspired by Poulenc's experience of hearing a Balinese gamelan at the 1931 Exposition Coloniale de Paris.

The second movement begins in the unaccompanied first piano with a lyric melody which Poulenc described as follows:

> In the Larghetto of this concerto, I allowed myself, for the first theme, to return to Mozart, for I cherish the melodic line and I prefer Mozart to all other musicians. If the movement begins *alla* Mozart, it quickly veers, at the entrance of the second piano, toward a style that was standard for me at that time.

Though the style soon changes, there are returns to "Mozart" and possibly some passages inspired by Chopin as well. The finale is a brilliant rondo-like movement, so filled with thematic ideas that it is hard to keep everything straight. But then, Poulenc was here showing us the most "profane" side of his personality. This is the "gutter-snipe," a genial, urbane, witty man whose acquaintance we are glad to have made.

—S.L.

Darius Milhaud
La Création du monde, Opus 81

Darius Milhaud was born in Aix-en-Provence, France, on 4 September 1892 and died in Geneva, Switzerland on 22 June 1974. His ballet La Création du monde *was composed in 1923 and given its first performance by the Ballet Suédois in Paris. It is scored for two flutes and piccolo, oboe, two clarinets, bassoon, horn, two trumpets, trombone, piano, timpani, snare drum, metal block and wood block, cymbals, tambourine, bass drum, suspended cymbal, and a string orchestra in which the violas have been replaced by an E-flat saxophone.*

Among the most prolific of twentieth-century composers, with a catalogue running well past 400 works, many of them quite large, Darius Milhaud absorbed music wherever he went and transmuted the received impressions into his own work. Having done so, he would move on to new territory. The mere fact that a work in one style might prove to be very popular was not enough to induce him to continue writing in that style; he needed to find musical problems worth solving as well. Among his most successful works were those inspired by his encounters with various popular musical traditions during and immediately after the First World War. Two years in South America left an indelible impression on him, followed closely by the influence of American jazz, which began making its way to Europe via recordings

long before musicians traveled there in person. Already in 1919 Milhaud composed the flip, cheeky, jazzy ballet *Le Boeuf sur le toit* as a musical depiction of an American speakeasy, though at that time he had never seen one. Most "serious" musicians of the twenties in this country considered jazz a form of musical primitivism that was beneath contempt. Any bibliography of writing about jazz in that period is filled with articles posing such trenchant questions as whether listening to jazz might not bring about the destruction of western civilization and all that was good and moral and wholesome, and whether jazz should be considered to have a place under the rubric of "music" at all. Milhaud's own memoirs, *Notes Without Music*, recall an incident during this first American visit. He had given a lecture at Harvard, which was followed by a party given by Archibald T. Davison, a friend of the composer's on the Harvard faculty.

> This was right in the middle of Prohibition, and the tiniest authentic drink cost a small fortune. Whisky was served in teacups, which were filled underneath the table. Dr. Davison had chosen the Hotel Brunswick for the party, because it had an excellent jazz orchestra and he knew I would like to hear it. When I arrived in New York, I had told the newspapermen interviewing me that European music was considerably influenced by American music. "But whose music?" they asked me; "Macdowell's or Carpenter's?" "Neither the one nor the other," I answered, "I mean jazz." They were filled with consternation, for at that time most American musicians had not realized the importance of jazz as an art form and relegated it to the dance hall. The headlines given to my interviews proved the astonishment caused by my statements: "Milhaud admires jazz" or "Jazz dictates the future of European music" . . . The jazz orchestra of the Hotel Brunswick was conducted by a young violinist called Reissman [*sic*; i.e., Leo Reisman], who got from his instrumentalists an extreme refinement of pianissimo tones, murmured notes,

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and glancing chords, whisperings from the muted brass, and barely formulated moans from the saxophone, which had a highly individual flavor.

Later Milhaud had a chance to hear real New Orleans jazz played at a Harlem nightspot.

> The music I heard was absolutely different from anything I had ever heard before and was a revelation to me. Against the beat of the drums the melodic lines criss-crossed in a breathless pattern of broken and twisted rhythms.

For the rest of his American stay he frequented places where jazz could be heard, soaking up as much music as he could find. He took records, purchased in a Harlem shop, back to Europe with him, and resolved to use this new style in a chamber work. He had been scheduled to work with Fernand Léger and Blaise Cendrars on a ballet. The scenario by Cendrars drew from African folklore to tell a version of the creation; Léger's designs drew inspiration from animal costumes worn by African dancers during religious rites.

> At last, in *La Création du monde*, I had the opportunity I had been waiting for to use these elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style to convey a purely classical feeling.

No one is likely to confuse Milhaud's work with actual New Orleans jazz. The legato waves of melody at the opening come from a different musical world, though the saxophone adds a characteristic wail. But when the tempo speeds up into a rhythmic and bluesy fugue, the source of inspiration is beyond question. The ensuing sections return to the opening material and call up sultry lamenting melodies before breaking out in a still faster tempo with a four-bar rhythmic lick as an ostinato accompaniment, which builds to the kind of melodic free-for-all characteristic of New Orleans jazz. Earlier ideas—the sax's opening melody, the fugue subject played tremolo on the flute—summarize the discourse in concluding this score, which remains one of the most successful examples of a rapprochement between symphony and jazz band ever written.

—S.L.



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Jacques Ibert
Divertissement

Jacques François Antoine Ibert was born in Paris on 15 August 1890 and died there on 5 February 1962. The Divertissement of 1930 was made up of music originally composed for a 1929 production of the farce The Italian Straw Hat *(*Un Chapeau de paille d'Italie*) by Eugène Labiche. The score calls for one each of flute (doubling piccolo), clarinet, bassoon (doubling on contrabassoon), horn, trumpet, trombone, piano, celesta, timpani, triangle, wood block, military drum, tambourine, cymbals, bass drum, tam-tam, whistle, and strings.*

Ibert is largely known by two orchestral scores, *Escales* (of which Serge Koussevitzky led the American premiere with the Boston Symphony Orchestra in 1925) and the *Divertissement*. This is an unfortunate restriction, for Ibert was a composer of wide range who wrote fine music in virtually every genre: seven operas (mostly comic) including a delicious Offenbachian farce, *Angélique*, and a comic opera on the subject of Bluebeard written for radio; incidental music to some fifteen plays, a number of films (including Orson Welles's *Macbeth* and Gene Kelly's *Invitation to the Dance*), and many radio dramas; a fine ballet, *Le Chevalier errant* (based on *Don Quixote*); popular orchestral works; a profound and moving wartime string quartet, and much else. He was also an excellent administrator, serving as director of the Académie de France in Rome (residence of the winners of the Prix de Rome) from 1937 to 1960. The clarity of thought that we think of as a typically Gallic trait served him in both aspects of his métier. He was openminded to new trends, accepted influences from many different sources, yet for each work he imposed tightly controlled restrictions on himself, convinced that inspiration was only the merest starting point for creation; the rest came

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from discipline. He once summarized his attitude in these words: "I want to be free—independent of prejudices which arbitrarily divide the defenders of a certain tradition and the partisans of a certain avant garde."

The list of Ibert's works points to a fascination with the drama in whatever medium—theater, film, radio, opera. In fact, Ibert studied drama before turning to music, where his talent was marked, and throughout his life he was never far from the theater for long. Thus in 1929 he wrote incidental music to Eugène Labiche's classic farce of 1851, *The Italian Straw Hat*, for a production at the Odéon in Paris the following year. He turned this score into the saucy *Divertissement*, a score filled with delicious parodistic wit.

The complicated plot, filled with chases and misunderstandings, takes place in Paris about 1850. It is the wedding day of Fadinard, a well-to-do young man, who is about to marry the sweet daughter of a rich country bumpkin, Nonancourt. The day begins with a misfortune: the horse on Fadinard's carriage has eaten an Italian straw hat hanging on a tree in the Vincennes woods. The hat belonged to a woman who was enjoying a tryst with her lover, but it had been a gift from her jealous husband, and she and her lover insist that Fadinard find a replacement before they will leave him in peace. The rest of the day is a crazy search for what seems to be the one remaining Italian straw hat in Paris; it is always just one jump ahead of Fadinard, who needs to assure his puritanical father-in-law-to-be that his odd behavior does not betoken moral slackness, while at the same time he becomes involved in a series of bizarre situations all over Paris—while the wedding guests, the future in-laws, the woman who owned the hat, her lover, her jealous husband, and eventually the police all get involved. Everything eventually turns out for the best, but only after everyone has become exhausted from a very full day of fast-paced activity.

One need not know where Ibert's music fits in the plot to appreciate its impudence and wit. The **Introduction** is brief and cheeky, setting the madcap tone for the story to follow. The **Cortège** begins atmospherically but includes a couple of twisted semi-quotations of Mendelssohn's famous wedding march, suggesting the activity that is aimed at, but jeopardized, by the day's events. The brass have their comments to make on all this. The **Nocturne** is mostly tranquil, even slightly Debussyesque, though it ends with an incongruous and cheeky piano cadenza. Ibert's **Valse** is wonderfully parodistic, opening with an overblown, portentous introduction that leads to a simpleminded little tune in the woodwinds, then expanding to a saccharine waltz theme in the strings. The purposeful vulgarity is a withering commentary on the music of "society." The **Parade** begins in the distance and marches past, cheerfully vulgar, before dying away again. The **Finale** is perhaps the funniest part of the whole score, a musical conglomeration of busy themes and ideas in a musical tossed salad that evokes the frenzied atmosphere of the last pages of a French farce.

—S.L.

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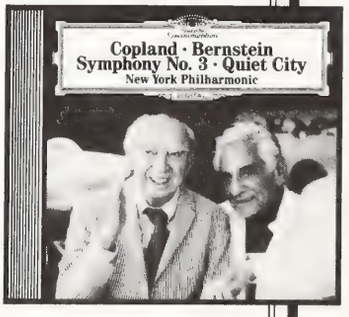
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ARTISTS

Emanuel Ax



Pianist Emanuel Ax has won some of the most prestigious prizes in the music world, performed with virtually every major orchestra in the world, and given countless recitals in all the great concert halls. Mr. Ax caught the attention of critics in 1974 when, at age twenty-five, he won the first Arthur Rubinstein International Competition held in Tel Aviv. Five years later he captured the coveted Avery Fisher Prize. With many best-selling albums and top awards to his credit, Mr. Ax has achieved an astonishingly successful recording career and has recently become an exclusive CBS Masterworks recording artist. His collaborations with cellist Yo-Yo Ma have earned him Grammy awards for the Brahms sonatas in 1985 and the Beethoven sonatas in 1986. Past honors include Grammy nominations for his recordings of the Chopin concertos, Schumann's *Humoreske* and *Fantasiestücke*, the Brahms D minor piano concerto with the Chicago Symphony under James Levine, and the Brahms piano quintet with the Cleveland Quartet. He has also recorded all the Beethoven concertos with André Previn and the Royal Philharmonic.

Mr. Ax's 1986-87 season included performances with the Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, Montreal Symphony, New York Philharmonic, Philadelphia Orchestra, and the Philharmonia Orchestra, among others; chamber music at the Suntory Festival in Tokyo as part of a two-week series of concerts celebrating the opening of the new Suntory Hall; and tours throughout the United States with the Cleveland Quartet and with Yo-Yo Ma. His summer festival schedule includes the Proms with the City of Birmingham Symphony Orchestra under Simon Rattle, Tanglewood, Ravinia, Blossom, Saratoga, Great Woods, the Hollywood Bowl, and Mostly Mozart. Highlighting his 1987-88 season are his debut with the Berlin Philharmonic under Andrew Davis, tours with Isaac Stern and Yo-Yo Ma throughout the Far East and the United States, performances of the Beethoven sonatas with Mr. Ma in Paris, Florence, Milan, and Zurich, and engagements at André Previn's Festival in London and the Bath Festival. His orchestral engagements include the Cincinnati Symphony, the Los Angeles Philharmonic, the Detroit Symphony, the Philharmonia Orchestra, the St. Louis

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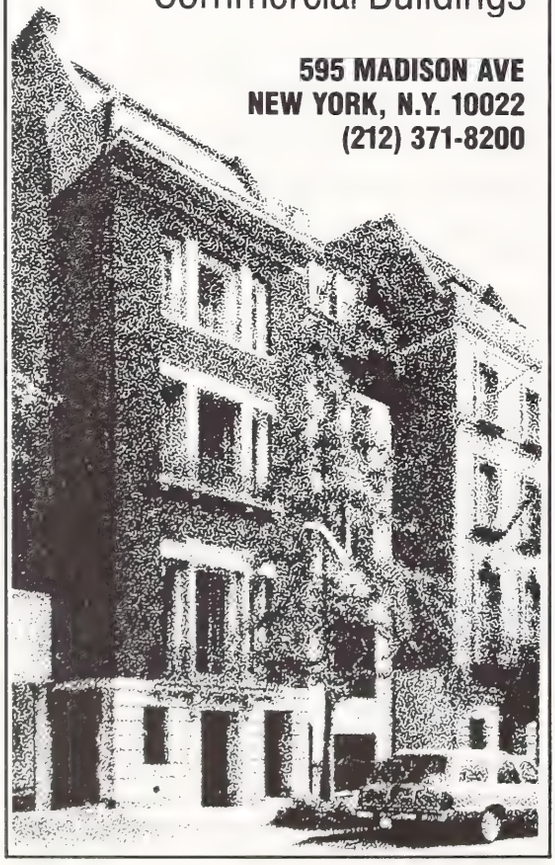
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Symphony, and the Toronto Symphony. His busy recital schedule takes him to Carnegie Hall, Chicago, and Los Angeles.

Born in Lwow, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family as a boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholar Boys Club of America, and he subsequently won the Young Concert Artists' Michaels Award. His only piano teacher was Mieczylaw Munz. He is a graduate of Columbia University, where he majored in French. Mr. Ax has appeared regularly with the Boston Symphony Orchestra since his first Tanglewood appearance in 1978.

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Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital when he was five. By the time he was nineteen he was being compared with such masters as Mstislav Rostropovich and Pablo Casals. One of the most sought-after musicians of our time, Mr. Ma has appeared with eminent conductors and orchestras in all the music capitals of the world. Highly acclaimed for his ensemble playing, he is deeply committed to performing and recording the vast chamber music literature. His string quartet collaboration with Gidon Kremer, Kim Kashkashian, and Daniel Phillips has led to a recently released album of Schubert quartets, and his duo-recital collaboration with pianist Emanuel Ax has resulted in many recordings, including the complete Beethoven and Brahms cello sonatas. Mr. Ma and Mr. Ax also play in trio performances with violinist Young Uck Kim and plan to record the Dvořák trios during the coming season. Mr. Ma's various projects with Isaac Stern have included a recent recording of the Brahms Double Concerto with the Chicago Symphony and the Brahms piano quartet with Emanuel Ax and Jaime Laredo. An exclusive CBS Masterworks artist, Mr. Ma has been honored with Grammy awards in each of the last four years. Mr. Ma's commitment goes beyond performing and recording. At Tanglewood, in addition to his Boston Symphony and chamber ensemble performances, he teaches at the

Tanglewood Music Center. He recently conducted a week of master classes at the Gregor Piatigorsky Seminar for Cellists. He currently serves on the Massachusetts Council on the Arts and Humanities, and he is Honorary Artist Chairman of Young Audiences for 1987.

This summer, in addition to his appearances at Tanglewood, Mr. Ma will perform at the Mostly Mozart Festival with Emanuel Ax and Young Uck Kim. In the same program, he will be joined by students of the Tanglewood Music Center in the Mendelssohn Octet. He will also appear with the Philadelphia Orchestra at the Saratoga Performing Arts Center. Highlights of his 1987-88 season include a tour with Isaac Stern and Emanuel Ax throughout the Far East and the United States, culminating at Carnegie Hall. He again teams with Emanuel Ax for duo-recitals in the United States and Europe, and he joins David Zinman and the Baltimore Symphony on tour and to record the Barber and Britten concertos. Also planned are a tour of the U.S.S.R. and performances of the complete Bach cello suites in San Francisco, Pasadena, and Boston. Future projects include three new concertos, currently being written for him by André Previn, Oliver Knussen, and H.K. Gruber.

Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at the age of four. He later studied with Janos Scholz and in 1962 began his studies with Leonard Rose at the Juilliard School. A graduate of Harvard University, he resides with his wife Jill, son Nicholas, and daughter Emily in Winchester, Massachusetts. At present he plays two cellos: a 1733 Montagnana from Venice and a 1712 Stradivarius loaned to him by Jacqueline du Pré. Mr. Ma made his Boston Symphony Orchestra debut in February 1983 and has performed regularly with the orchestra both at Symphony Hall and at Tanglewood, as well as on tour with the orchestra in Europe in 1984. With Seiji Ozawa and the orchestra he has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto for CBS Masterworks.

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their mother, a pianist who studied with Marguerite Long. Five years later they auditioned for entrance to the Paris Conservatoire and were both accepted; in 1968 they were both awarded first prizes in the school's annual competitive examinations. Within two seasons their concert career was well underway in France and they had made their first recording, Messiaen's *Visions de l'Amen*, for the Erato label, under the composer's guidance. In 1981 the Labèques made the first of several albums for Philips, a Gershwin recording including the original duo-piano versions of *Rhapsody in Blue* and the Concerto in F. This album was so successful that Ira Gershwin, who pronounced their reading of the *Rhapsody* as the best he'd heard since his brother's own, gave them some previously unknown Gershwin rarities, including the composer's own two-piano version of *An American in Paris*, which became the centerpiece of a new recording they made for EMI/Angel. The Labèques played the North American premiere of the two-piano *American in Paris* in special Gershwin programs at the Library of Congress and Carnegie Hall. The Labèques' discography also includes the Brahms Hungarian Dances and duo works by Stravinsky on Philips, and, on EMI/Angel, Saint-Saëns's *Carnival of the Animals* narrated by Itzhak Perlman with Zubin Mehta and the Israel Philharmonic, an LP of Liszt transcriptions of his own symphonic music, Rossini's *Petite Messe solennelle* with King's College, Cambridge, and a ragtime album called "Gladrags." Their most recent release is Bartók's Concerto for Two Pianos, Percussion, and Orchestra with the City of Birmingham Symphony Orchestra under Simon Rattle, also on EMI/Angel. London/Decca will soon release the Labèques' own version for two pianos and orchestra of *Rhapsody in Blue* with the Cleveland Orchestra under Riccardo Chailly.

The Labèques have had enormous television exposure throughout the world, including the "Tonight" Show, "Today," "CBS Sunday Morning," "The Merv Griffin Show," and "Evening at Pops" with John Williams and the Boston Pops. In the last few years they have performed regularly throughout Europe, North America, and the Middle and Far East, in addition to two tours of Japan. They have appeared with many of the world's greatest orchestras, performed under the world's premier conductors, and been featured at such prominent festivals as the Hollywood Bowl, Mostly Mozart, Salzburg, Tanglewood, Edinburgh, Berlin, and the BBC Proms. In the spring of 1987 they completed a coast-to-coast United States tour with percussionists Sylvio Gualdo and Jean-Pierre Drouet performing Bernstein's Symphonic Dances from *West Side Story* specially arranged for two pianos and percussion. This summer they appear at New York's Mostly Mozart Festival under Gerard Schwarz. United States highlights of their 1987-88 season include recitals, appearances with the St. Louis Symphony under Leonard Slatkin, and performances with the Monte Carlo Philharmonic Orchestra on tour under the direction of Lawrence Foster. The Labèques made their Boston Symphony debut in January 1985 and appeared in recital at Tanglewood that summer.



Leonard Slatkin



In his eighth season as music director of the Saint Louis Symphony Orchestra, Leonard Slatkin also appears throughout the world. In September 1986, immediately following the Minnesota Orchestra's Sommerfest, of which he has been artistic director since 1979, Mr. Slatkin led the Lyric Opera of Chicago in eight sold-out performances of Mozart's *Die Zauberflöte*. A Far East tour with the Saint Louis Symphony took him to Japan and Hong Kong for eight concerts, following which the ensemble performed twice in Ames, Iowa, at the International Festival of Orchestras. Mr. Slatkin's guest engagements have taken him to major orchestras throughout the world, his career outside America having begun with his 1974 Royal Philharmonic debut. He has also achieved acclaim as an opera conductor, performing works by Mozart, Puccini, Strauss, Rossini, and Massenet at the Vienna State Opera, Opera Theatre of Saint Louis, Stuttgart Opera, and the Lyric Opera of Chicago. He also appears frequently at such major festivals as the Mostly Mozart in Washington and New York, the New York Philharmonic's "Horizons" '83 and '86, Tanglewood, Saratoga, Blossom, and the Hollywood Bowl. Tours with the Saint Louis Symphony have taken him throughout the United States, to the Athens Festival in 1978, on an eighteen-city tour of Europe in 1985, and to Japan and Hong Kong in 1986. His extensive discography with the Saint Louis Symphony and such other orchestras as the London Symphony and Minnesota Orchestra, with such soloists as Lucia Popp, Mark Peskanov, and Simon Estes, includes recordings for RCA, Angel/EMI, Philips, Telarc, Vox, and Nonesuch. Mr. Slatkin's many honors and awards include honorary doctorates, ASCAP awards, and mayors' and governors' proclamations. Most recently the Austrian ambassador to the United States presented him the prestigious Declaration of Honor in Silver for his outstanding contributions to cultural relations between the two countries. Mr. Slatkin's commitment to the training and education of young musicians dates back to 1969, when he founded the Saint Louis Symphony Youth Orchestra, an internationally acclaimed group with several European engagements to its credit; he still serves as music advisor and occasional conductor for the group. Mr. Slatkin's future performances include reengagements with the Israel Philharmonic, the Berlin Philharmonic, the Vienna State Opera, and three weeks with Japan's NHK Orchestra.

Born and raised in Los Angeles, Mr. Slatkin received a liberal arts education

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in Los Angeles and Bloomington, Indiana, weighted toward music from the start, with special attention to piano, viola, and composition. Advanced conducting study under Walter Susskind and Jean Morel at Aspen and Juilliard led to his first professional engagements and a Carnegie Hall conducting debut when he was twenty-two. In addition to many performances as a guest conductor, he served as assistant and associate conductor to the Saint Louis Symphony, assistant conductor at the Aspen Music Festival, principal conductor of the Grant Park Orchestra in Chicago, music director and conductor of the New Orleans Philharmonic, and principal guest conductor of the Minnesota Orchestra. In 1979 he was named music director and conductor of the Saint Louis Symphony Orchestra, as well as artistic director of the Minnesota Orchestra's Sommerfest. He has appeared often on the Chicago Symphony podium since his debut with that orchestra in 1970, leading them in subscription concerts and two tour series during the past twelve years. He has also returned often to the podium of the New York Philharmonic since his debut there in 1974, and he appears frequently with major orchestras throughout the United States and Canada. Mr. Slatkin made his first Boston Symphony appearances in January 1980 and has appeared annually with the orchestra since 1983.



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Matt Haimovitz



Cellist Matt Haimovitz was twelve years old when the late Leonard Rose heard him for the first time; in 1984 Rose invited the young cellist to perform with himself and Yo-Yo Ma in a concert celebrating Rose's sixty-fifth birthday. The introduction to Mr. Rose was made by Itzhak Perlman, who continues to be a great influence in Matt Haimovitz's life. In the spring of 1986, in recognition of his extraordinary achievements, Mr. Haimovitz had the unusual distinction of being the youngest artist ever to receive the Avery Fisher Career Grant Award. In March 1987 he signed an exclusive recording contract with

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Deutsche Grammophon. This summer, in addition to his Boston Symphony Orchestra debut at Tanglewood, he performs with the Los Angeles Philharmonic at the Hollywood Bowl, also under Leonard Slatkin. The coming season brings musical collaborations with Gunther Herbig and the Detroit Symphony, Michael Tilson Thomas and the Pittsburgh Symphony, and Emanuel Krivine and the Rochester Philharmonic. His recital schedule will include Alice Tully Hall in New York and a tour of Italy's major cities.

Mr. Haimovitz's 1985-86 season brought debuts with the Cleveland Orchestra, Houston Symphony, Israel Philharmonic, Montreal Symphony, New York Philharmonic, Philadelphia Orchestra, St. Paul Chamber Orchestra, and Toronto Symphony, in collaborations with Semyon Bychkov, Sergiu Comissiona, Andrew Davis, Charles Dutoit, Zubin Mehta, and Pinchas Zukerman. 1986-87 was a season of reengagements with the Israel Philharmonic on its American tour, the Montreal Symphony, St. Paul Chamber Orchestra, and Toronto Symphony, as well as debuts with the Baltimore Symphony under David Zinman, the English Chamber Orchestra under Daniel Barenboim, the Philharmonia of London under Giuseppe Sinopoli, and the Mostly Mozart Festival Orchestra under Gerard Schwarz both in Washington, D.C., and in New York. At Tanglewood last summer and at Carnegie Hall as the highlight of his 1986-87 season Mr. Haimovitz appeared with Isaac Stern, Cho-Liang Lin, Jaime Laredo, Michael Tree, and Yo-Yo Ma in performances of the Brahms string sextets.

Born in Israel, Matt Haimovitz began his cello studies at age seven in California, where Gabor Rejto later became his teacher. He is a sophomore at the Collegiate School in Manhattan and studies cello with Yo-Yo Ma. Mr. Haimovitz plays a Mateo Goffriller cello.

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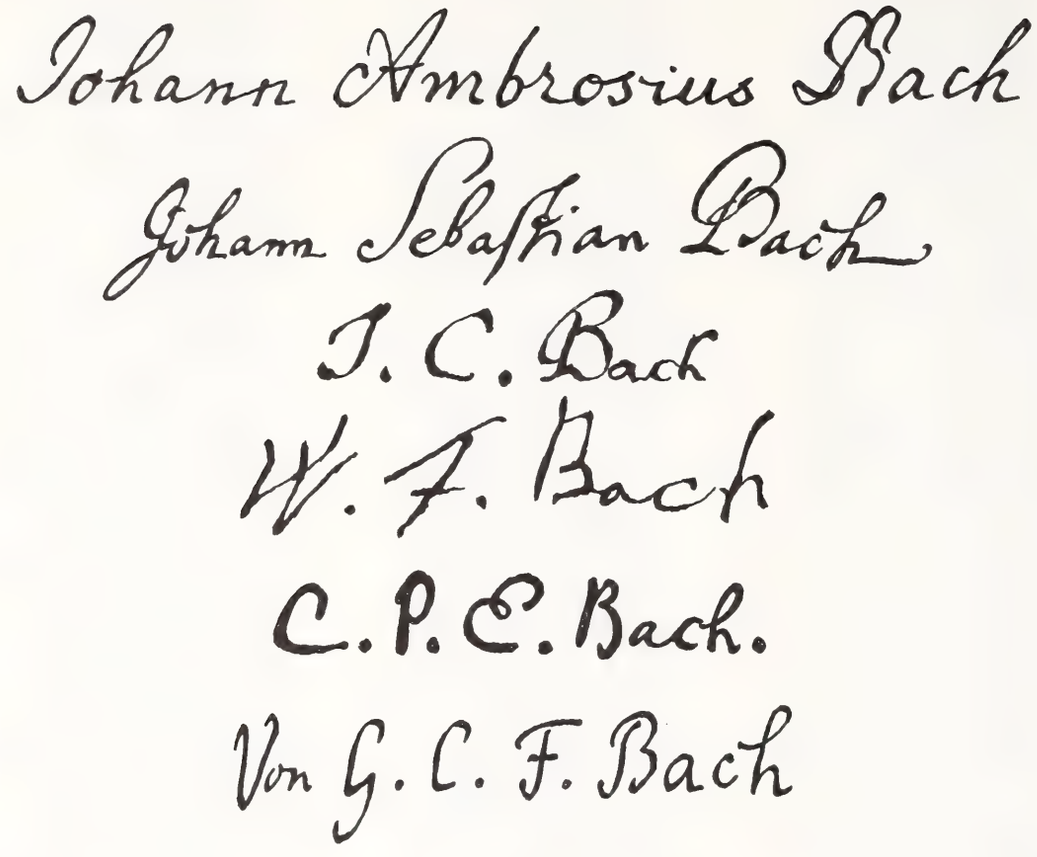
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Likewise, each member of the NYNEX family contributes to the world of information and communications. For example, the NYNEX Department of Science and Technology is exploring ways to improve mobile communications. It's also developing artificial intelligence technology so computers can understand the human voice.

New York Telephone has created a fiber optic ring that carries Wall Street-generated data. And New England Telephone has developed specialized software programs to manage computer networks and engineering workstations. These achievements reflect the NYNEX interest in technological progress.

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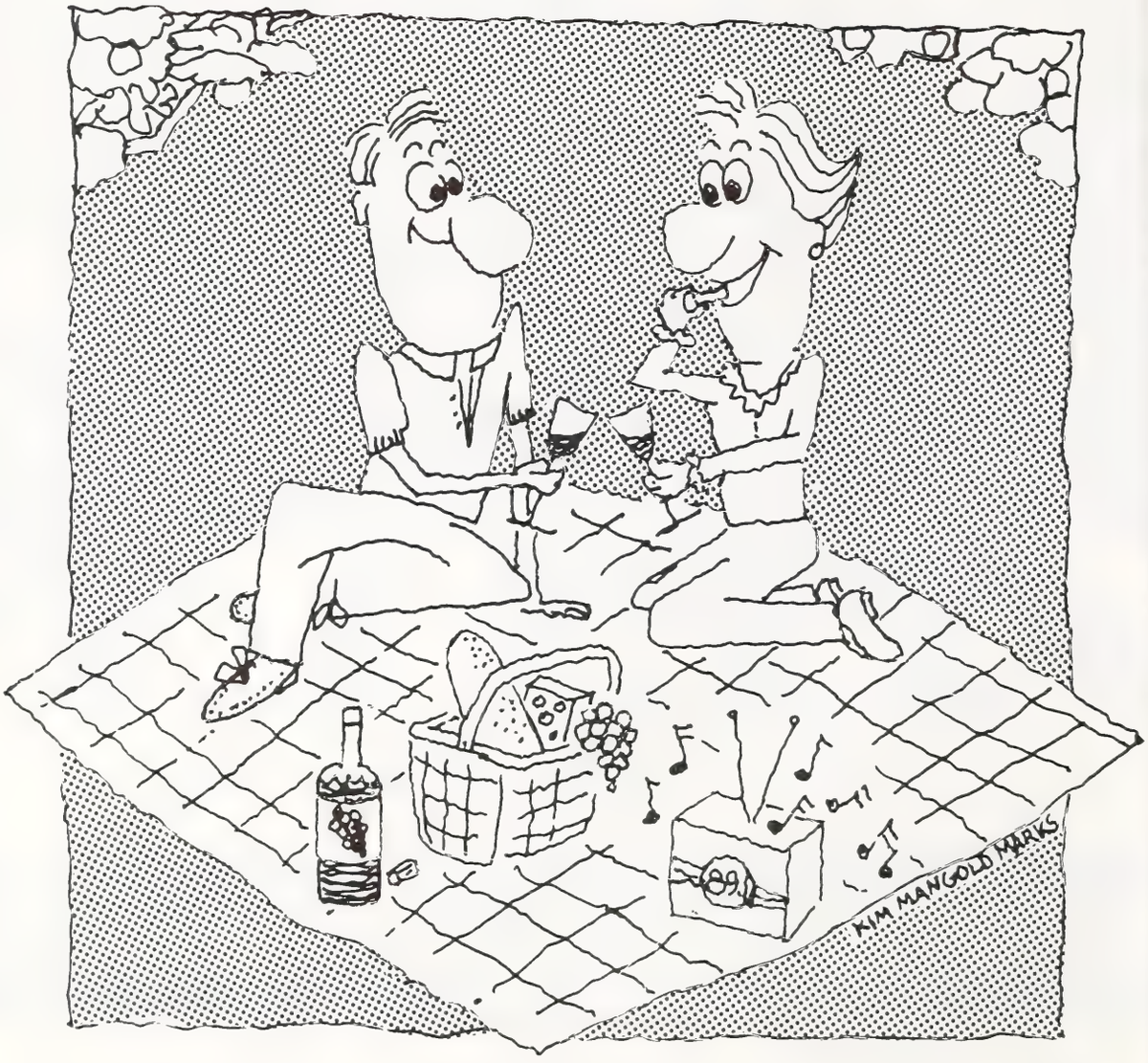
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Fifty Years of the Boston Symphony Orchestra at Tanglewood: Looking Back to the Beginning

The fact that the Boston Symphony Orchestra plays concerts in the Berkshires every summer is pure accident—happy accident, to be sure, but accident nonetheless. For more than a century the Berkshires have been the recreational and sporting grounds of visitors mainly from New York City, while Bostonians have preferred to disport themselves at the Cape or on the North Shore. Thus, when summer orchestra concerts began in the Berkshires, they involved a New York conductor and a New York ensemble.

Henry Hadley (1871-1937) was one of the best-known musicians in America fifty years ago, an indefatigable conductor and prolific composer. He had written seven operas (*Cleopatra's Night* was performed at the Met in 1920), five symphonies, and a great deal of other music. He had led orchestras in the German city of Mainz and in Seattle, and he had founded the San Francisco Symphony Orchestra. In the late '20s he was associate conductor of the New York Philharmonic, with which he was always looking for ways to bring first-rate music to more and more people.



Gertrude Robinson Smith

In the spring of 1934—hardly a time, one would think, to start an expensive new venture in Depression-rocked America—Hadley began looking for a site where he might set up a summer concert series. Friends suggested the Berkshires, and Hadley leaped at the idea. He found a farm with a horse ring in the little town of Interlaken, between Lenox and Stockbridge. There, in late August 1934, the first Berkshire Symphonic Festival took place. It consisted of three concerts on a single weekend. (The site of that event later became the private Stockbridge School.) The first three concerts were truly blessed by the weather gods. There was no cover from the elements. An overcast morning the day of the first concert raised concern as to the evening's success, but by sundown the sky was clear and a full moon shone down on the Philharmonic musicians' performance of the opening work, Berlioz's *Roman Carnival* Overture.

The organization of a new festival—even a small one—in just two months, which included budgeting, hiring the musicians, converting the horse ring into a concert amphitheater, arranging for ticket sales, food concessions, and advertising, and all the other details that needed planning for a public event, was a daunting project. It did not, however, daunt Gertrude Robinson Smith, a redoubtable organizer and worker, who marshalled dozens of Berkshire residents, mostly women, as a corps of workers to make all the necessary arrangements. Miss Robinson Smith remained an essential supporter of the festival for years.

The festival's success encouraged the organizers to plan on a bigger scale the following year, but they decided not to tempt fate again as far as the weather was concerned. A significant budget item in 1935 was the rental of a circus tent for use in case of inclemency at concert time. But the scheduled concerts con-

flicted with the New York Philharmonic's commitments to play at Lewisohn Stadium in New York, so Hadley had to recruit an orchestra out of New York symphony musicians who were not working that weekend. The festival was a social success without question, but there were those who questioned its musical merits. Hadley's programming was regarded as too popular, the playing had been uneven, and the conductor himself was in failing health. He resigned following the 1935 festival; but his service is memorialized in a bronze tablet in the Shed at Tanglewood.

The directors of the festival decided then not to rely on a pick-up orchestra anymore. They wanted an established ensemble of the highest musical caliber. If New York could not provide such an orchestra owing to its schedule of summer concerts, the Berkshire Festival would turn to Boston, where the orchestra had been enjoying renewed acclaim under the baton of the Russian conductor Serge Koussevitzky, then in his thirteenth year as music director. The conductor and the BSO Trustees approved the plan, and the contract was drawn up for three concerts on a single weekend in mid-August.

Unexpected problems arose when the farm on which the first two festivals had taken place was sold. The new owners would not allow the festival free use of the property, as the previous owners had done, and they would not allow parking. The Berkshire Festival might have collapsed right then, but another estate, Holmwood (now Foxhollow), on the boundaries of Stockbridge, Lenox, and Lee, was offered for 1936.

The arrival of the Boston Symphony somehow sparked wide public attention. The crowds were much larger and came from much farther away. That year there was actually a profit at the end of the three concerts! Far more important, the concerts in the Berkshires with the BSO were widely publicized through reviews in more than twenty papers. Olin Downes reviewed the festival for the New York *Times*, noting that the performances were "of a quality to set them wholly apart from any others the writer has ever heard at summer concerts in America."

The great success of the summer naturally made everyone eager to repeat the event in 1937—and to double the number of concerts. But Koussevitzky insisted that he wanted a permanent concert shell, not a tent, and the



Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood

Holmwood property was not available on that basis. Though local residents felt some apprehension at the prospect of an enlarged Berkshire Festival, Koussevitzky and Miss Robinson Smith began the search for a permanent site. They were on the verge of moving temporarily back to the farm that had served the first two festivals (it had again become available) when Koussevitzky unexpectedly received a call from Mrs. Gorham Brooks, a Bostonian who summered in the Berkshires at the magnificent 210-acre Tappan family estate. Since the estate was no longer serving her family, she had been on the verge of closing it down; but together with her cousin, Miss Mary Aspinwall Tappan, she decided instead to offer it as a gift to the Boston Symphony Orchestra for the festival.

The estate had originally been called Highwood when, in 1849, William Aspinwall Tappan erected a large Victorian house amidst pines and hemlocks. There was a small red house on the estate in which Nathaniel Hawthorne lived for a year and a half while writing *The House of Seven Gables*. He also wrote the *Tanglewood Tales*, retellings of classic myths, narrated by a college student on a country estate that strongly resembled Highwood, but which Hawthorne dubbed "Tanglewood"; the Tappan family liked the thought of a book being connected to their property, so they dropped the original name of the estate and called it Tanglewood.

So it was that, fifty years ago, the Boston Symphony moved to Tanglewood, where the festival concerts have been given ever since. Plans were afoot to build a "pavilion" designed by the Finnish architect Eliel Saarinen, but construction could not begin before 1938. So the first Tanglewood festival took place again in a tent. Again public interest was high, and NBC's Blue Network carried two of the concerts live across the nation.

The most famous event of the summer took place on 12 August 1937, the first concert of the second weekend. The clouds opened and thunder drowned out the music—in an all-Wagner program! The *Rienzi* Overture was interrupted twice, and the "Forest Murmurs" from *Siegfried* had to be omitted altogether. By intermission there were leaks in the tent. Gertrude Robinson Smith, ever indefatigable, stood up and announced the formation of an immediate campaign to raise $100,000 for the concert shed; before the extended intermission was over, 30% of the sum had been pledged.

During all this, the radio broadcast continued, with the announcers trying to fill the empty airwaves with something about the music expected on the second half of the program. But the second half was delayed so long that NBC canceled the remainder of the broadcast. When it was finally possible for the music to continue, the microphones were off. Even after the concert came to its delayed end, problems were by no means over. The parking lots had turned to mud, and dozens of patrons had to be towed out of the mire before they could set off for home.

During the last fifty years, there have been rain and thunderstorms, heat waves, cold waves, hail, and—yes—sunshine and clear moonlit nights. But there has probably never been an evening of outdoor music-making quite so miserable as in that first summer at Tanglewood. The BSO has never been able to cancel the rain before a concert or to moderate the humidity in the "dog days" of August, but the fiftieth anniversary of the first Boston Symphony concerts at this famous and magnificently beautiful location is being celebrated with an unusually festive schedule of musical events all summer. And the celebration will go on no matter what the weather!

—Steven Ledbetter

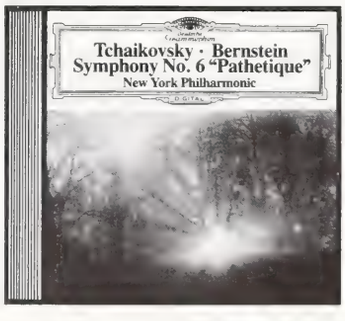
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MOZART — Symphony No. 29 in A, K.201(186a)
- Allegro moderato
- Andante
- Menuetto; Trio
- Allegro con spirito

BERNSTEIN — Symphony No. 1, *Jeremiah*
- Prophecy
- Profanation
- Lamentation

WENDY WHITE, mezzo-soprano

INTERMISSION

SIBELIUS — Symphony No. 5 in E-flat, Opus 82
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- Andante mosso, quasi allegretto
- Allegro molto—Misterioso—Largamente assai

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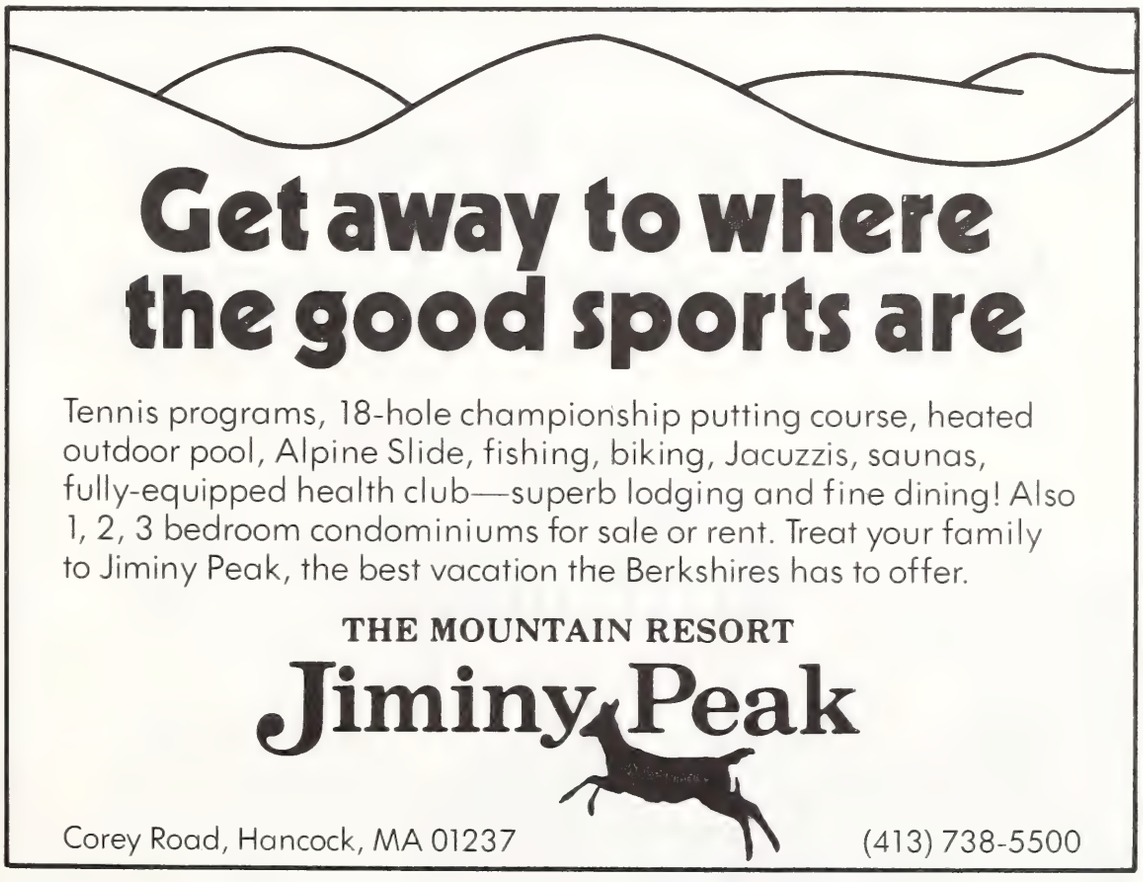
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NOTES

Wolfgang Amadè Mozart
Symphony No. 29 in A, K.201(186a)

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed his A major symphony in Salzburg in 1774; the manuscript is dated 6 April of that year. It was certainly performed in Salzburg at that time, though no date of performance is known. The symphony calls for a small ensemble: two oboes, two horns, and strings.

We tend to think of a symphony as a particularly demanding, large-scale orchestral work that will serve as the high point, and sometimes even the only piece, on an orchestral program—a view developed during the nineteenth century, largely owing to the work of Beethoven. Especially before the last quarter of the eighteenth century, however, the notion of "symphony" was normally altogether less pretentious, and it was most often considered merely preparation for a main event, such as an opera or oratorio. During the last years of the eighteeenth century, though, Haydn and Mozart wrote symphonies that were clearly independent entities demanding attention in a way that many earlier symphonies did not. The character of the instrumental writing grew more complex and virtuosic, the ideas became bolder and more dramatic, and sudden shifts of key, rhythm, dynamics, and mood gave the symphony a more dramatic character. The process was not, perhaps, entirely intentional on the composers' part, and it took place over a period of decades. But there are certain high-water marks along the way, scores that capture a new level of seriousness and complexity



(attributes that often revealed themselves in music of considerable wit). One such score is the Mozart symphony conventionally identified as No. 29 in A major.

Like so many of Mozart's Salzburg symphonies, this one exists with virtually no indication of the reason why Mozart might have composed it. It is part of a massive outpouring of symphonies in the early 1770s, mostly for the relatively small forces available to Mozart in Salzburg (it was only after visiting Mannheim in 1778 that he wrote to his father, "Ah, if only we too had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets."). But even though he was limited in the size and instrumentation of his orchestra, Mozart's symphonies seem to be aiming at this time in the direction of greater weight and significance. In the symphony in A this weight can be seen partly in Mozart's decision to compose three of the four movements (all except the Menuetto) in the shape that we call sonata form, generally regarded as a serious or intellectual approach. Each of these sonata-form movements has two substantial sections—the exposition and the development-recapitulation complex—that are supposed to be repeated, and in all three of these movements Mozart adds a further element of weight in a coda that brings the movement to a close. In addition, Mozart seems to be intent on fusing some chamber music elements (especially the independent part-writing) with the older symphonic tradition. He may have developed this interest under the influence of Haydn, who was experimenting in many of the same ways early in the 1770s.

The first movement is striking in its complete avoidance of the customary display of fanfares and dramatic bow-strokes to open the work. Indeed, it begins with the presentation of a sober argument—a quiet octave leap in the violins, followed by a gradually climbing figure in eighth-notes, all of this supported by the lower strings in a contrapuntal style that suggests the character of church music. When the phrase

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ends, the material begins a repetition, but now *forte*, with sustained octaves in the wind instruments and an imitation between upper and lower strings on the main theme. Mozart arrives with remarkable promptness at the new key and presents a whole series of new thematic ideas of varying character. The development is animated by running scale passages, and the recapitulation brings back all of the varied material of the exposition, now in the home key. The coda recalls the imitation of the opening once again.

Both the second and third movements are built on themes emphasizing dotted rhythms, a characteristic of much French music in the late eighteenth century, where it was considered especially stately. The slow movement is given over largely to the muted strings, with occasional support or echoing from the woodwinds, which act to enrich the string quartet texture. The Menuetto provides graceful contrasts of color and dynamics while concentrating single-mindedly (in the main section) on one rhythmic pattern.

The finale, Allegro con spirito, is really filled with spirit and fire. The measured tremolos, the trills, the racing scales up or down all keep the level of activity high, with only the slightest trace of relaxation for the secondary theme. Each of the major sections—exposition, development, and recapitulation—ends with a breathtaking upward scale to nothing. Has everything come to a grinding halt? But no! After a heartbeat's pause, the racing figure continues in the next section of the piece. At the end of the recapitulation, this racing figure continues in a bold orchestral unison to the final energetic phrases. One more rushing scale to silence—and Mozart's *jeu d'esprit* comes to its breathless conclusion.

—Steven Ledbetter

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Leonard Bernstein
Symphony No. 1, *Jeremiah*

Leonard Bernstein was born in Lawrence, Massachusetts, on 25 August 1918 and is now living in New York City. Sketches for what became the final movement of the Jeremiah *Symphony were created in 1939, but it was not until 1942 that the work took its present form. The score, completed on 31 December 1942, is dedicated to the composer's father. The first performance was given in Pittsburgh by the Pittsburgh Symphony Orchestra, with Jennie Tourel as the soloist and the composer conducting, on 28 January 1944. The first Boston Symphony Orchestra performance, which also marked Bernstein's first appearance as a conductor with the orchestra, took place in Symphony Hall on 18 February 1944, also with Jennie Tourel. The symphony received the New York Critics Circle Award as the best orchestral score introduced in 1944. The symphony is scored for a mezzo-soprano soloist and an orchestra consisting of three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, snare drum, bass drum, cymbal, wood block, piano, and strings.*

The *Jeremiah* Symphony contains some of the earliest musical thoughts of Leonard Bernstein that we are likely to hear in concert: what is now the last movement began to take shape in the summer that he turned twenty-one, 1939. At that time he sketched a "*Lamentation*" for soprano and orchestra, though it remained unfinished. In the spring of 1942, while planning a symphony that was to begin with a broad and intense opening movement and to continue with a scherzo, he realized that the unfinished *Lamentation* would make a logical conclusion. The *Lamentation* was substantially recast (including a change from the soprano voice originally conceived for it to a

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mezzo-soprano). The text of the last movement, drawn from the Book of Lamentations, no doubt suggested the title given to the symphony as a whole, the authorship of the Lamentations having been attributed to the prophet Jeremiah since ancient times. The three movements bear titles—"Prophecy," "Profanation," and "Lamentation"—suggesting aspects of Jeremiah's work. But the composer commented, in notes written for the first New York Philharmonic performances of the symphony in March 1944, that the score was not to be considered merely programmatic, that his intention was "not one of literalness, but of emotional quality."

> Thus this first movement (Prophecy) aims only to parallel in feeling the intensity of the prophet's pleas with his people; and the Scherzo (Profanation) to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people. The third movement (Lamentation), being a setting of a poetic text, is naturally a more literary conception. It is the cry of Jeremiah, as he mourns his beloved Jerusalem, ruined, pillaged and dishonored after his desperate efforts to save it.

Although at the time of the first performances Bernstein commented that his symphony did not use "to any great extent" actual Hebrew thematic material, analysts have identified certain unconscious sources in various liturgical modes and particular melodic formulas that testify to the powerful influence of the composer's religious upbringing. These musical ideas are treated in a symphonic developmental style, growing out of a few germinal motives, which are repeated, varied, and developed to create the musical discourse, though without following traditional symphonic patterns, except perhaps in the second movement. The very opening of the symphony presents these fundamental musical ideas that recur in various guises throughout. A soft pulsing in the strings introduces a broad modal melody on the horn followed by a strident cry in the upper woodwinds. The horn melody returns in almost identical form on a number of occasions throughout the score, while the first three notes of the



Leonard Bernstein in 1945

woodwind response provide a significant germ-cell of the music, material for further melodic ideas and accompaniments, both in the original form and inverted (upside down). The seemingly rhapsodic growth of the first movement to its powerful climax is controlled by the imaginative reworking of such tiny melodic motives.

The scherzo is the most traditional symphonic movement, built on a plan alternating two slightly different statements of the scherzo with a contrasting middle section. The theme is first presented softly in flute and clarinet, but its vigorous, irregular rhythm suits it well to the increasing dynamic force it is subjected to. This scherzo is a grim joke indeed, a fact underscored with the appearance of a broad theme beginning with the inversion of the three-note woodwind figure from the opening of the first movement. The contrasting middle section also begins quietly and grows dynamically, its climax marked by a ringing statement in the horns of the opening "prophecy" theme from the first movement against a rhythmic fortissimo in the woodwinds and strings. The return of the scherzo is now very loud and the material further elaborated.

As mentioned earlier, the last movement contains music composed, or at least sketched, several years before the rest of the symphony, yet in melodic style and sonor-

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ity it fits well with the foregoing movements. The soloist's lament suggests traditional Hebrew cantillation; the melodic gestures link it to the principal themes of the score. Following an orchestral interlude in marked dotted rhythm, the singer reiterates the opening words of the lament. This time the flutes introduce an element of consolation, a gently falling theme derived from the very opening of the symphony, which now—played softly—appears totally transformed in character. In the end, after despair and outrage, this gentle, falling figure ends the symphony on an eagerly desired note of hope.

—S.L.

Ēicha

Ēicha yashva vadad ha'ir
Rabati am
Hay'ta k'almana;
Rabati vagoyim
Sarati bam'dinot
Hay'ta lamas.

Bacho tivkeh balaila
V'dim'ata al lehēiya;
Ēin la m'nahēm
Mikol ohaveiha;
Kol rē'eha, bag'du va;

Hayu la l'oyevim.

Galta Y'huda mē'oni
Umērov avoda;
Hi yashva vagoyim,
Lo matz'a mano'ah;
Kol rod'feha hisiguha
Bēin hamitzarim.

—*Pereq* 1, 1-3

Hēt hat'a Y'rushalayim . . .
Ēicha yashva vada ha'ir
. . . almana.

—*Pereq* 1,8

Na'u ivrim bahutzot
N'go'alu badam;
B'lo yuchlu
Yig'u bilvushēihem.

Suru tamē! kar'u lamo,
Suru, suru! al tiga'u . . .

—*Pereq* 4, 14-15

Lama lanetzah tishkahēnu . . .
Lanetzah ta'azvēnu . . .

Hashivēnu Adonai ēlecha . . .

—*Pereq* 5, 20-21

From "The Lamentations of Jeremiah"

How doth the city sit solitary,
That was full of people!
How is she become as a widow!
She that was great among the nations,
And princess among the provinces,
How is she become tributary!

She weepeth sore in the night,
And her tears are on her cheeks;
She hath none to comfort her
Among all her lovers;
All her friends have dealt treacherously
with her.
They are become her enemies.

Judah is gone into exile because of affliction,
And because of great servitude;
She dwelleth among the nations,
She findeth no rest.
All her pursuers overtook her
Within the narrow passes.

—*Chapter* 1:1-3

Jerusalem hath grievously sinned . . .
How doth the city sit solitary
. . . a widow.

—*Chapter* 1:8

They wander as blind men in the streets,
They are polluted with blood,
So that men cannot
Touch their garments.

Depart, ye unclean! they cried unto them,
Depart, depart! touch us not . . .

—*Chapter* 4:14-15

Wherefore dost Thou forget us forever,
And forsake us so long time? . . .

Turn Thou as unto Thee, O Lord . . .

—*Chapter* 5:20-21

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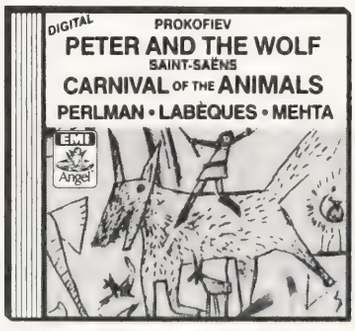
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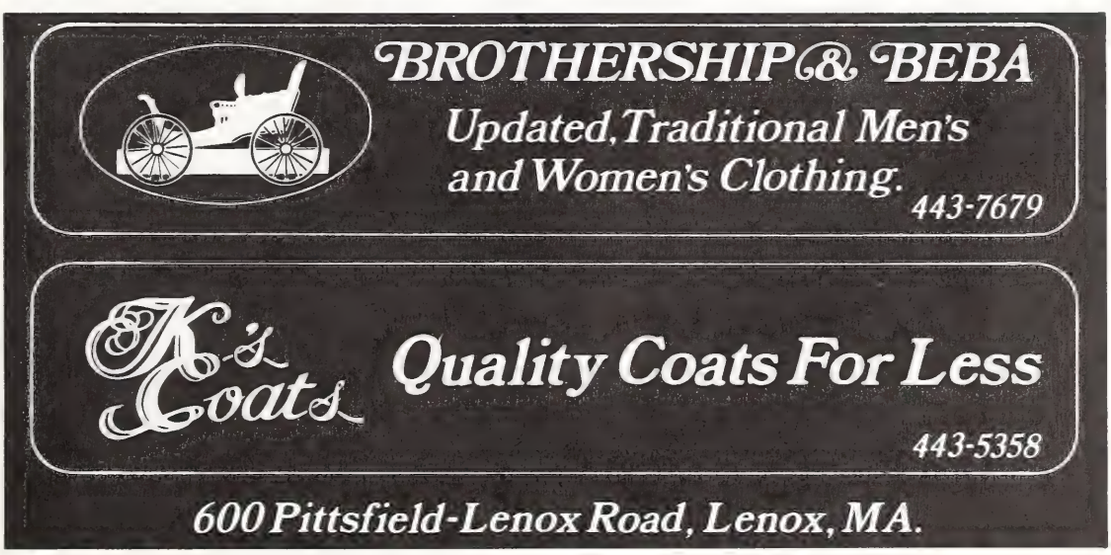
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Jean Sibelius
Symphony No. 5 in E-flat, Opus 82

Jean (Johan) Julius Christian Sibelius was born at Hämeenlinna (Tavestehus in Swedish), Finland, on 8 December 1865 and died at Järvenpää, near Helsingfors (Helsinki), on 20 September 1957. He took the gallicized form of his first name in emulation of an uncle. Sibelius composed the first version of his Fifth Symphony late in 1914, introducing it on his fiftieth birthday, 8 December 1915, at Helsingfors. He conducted a revised version of the symphony a year later, also at Helsingfors, on 14 December 1916. Still dissatisfied with the work, he withdrew it for the second time, leading the premiere of the final version only on 24 November 1919 (see below). Leopold Stokowski and the Philadelphia Orchestra gave the first American performance on 21 October 1921. The Sibelius Fifth is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.

Sibelius celebrated his fiftieth birthday on 8 December 1915 with the first performance of his Fifth Symphony. In the spring of 1889, having given up the study of law and then in his last days as a student at the Conservatory, he had already been hailed by the influential Finnish critic Karl Flodin as "foremost amongst those who have been entrusted with bearing the banner of Finnish music." On 28 April 1892, the first performance of the twenty-six-year-old composer's eighty-minute-long symphonic poem *Kullervo* for soloists, male chorus, and orchestra proved something of a national event. Soon after this came the symphonic poem *En Saga*, written for Robert Kajanus, conductor of the Finnish National Orchestra, and, shortly after, the music of the *Karelia* Suite, written for an historical pageant at the University of Helsingfors.

Kajanus (1856-1933) was a champion of Finnish music and of his friend Sibelius in particular. Founder of the first permanent orchestra in Helsinki, and also one of Finland's most important composers, Kajanus afforded Sibelius many opportunities to conduct, including the Finnish orchestra's first European tour in 1900. In the years following, Sibelius was invited regularly to conduct on the continent and in England. The First Symphony was completed in 1899, *Finlandia* in 1900; the Violin Concerto—the spelling-out of Sibelius's never-realized hopes of becoming a concert virtuoso—was composed 1903 and revised 1905. In 1904 Sibelius bought the land at Järvenpää, about twenty miles from Helsinki, where he built the villa in which he would live the rest of his life; the villa was called "Ainola" after his wife Aino, whom he had married



in June 1892. The Third and Fourth symphonies were composed 1907 and 1911, respectively. During these years, Sibelius's life was shadowed by the threat of cancer: he underwent fourteen major operations before a tumor was finally located and removed from his throat, and his doctor ordered him to give up the wine and cigars he loved so much.

Professionally Sibelius was secure, with international recognition constantly growing and even reaching across the ocean: he received an honorary doctorate from Yale University in 1914, the same year of his only visit to America, and he conducted his newly composed tone poem, *The Oceanides*, in Norfolk, Connecticut. He was offered the directorship of the Eastman School of Music after the war, but he never returned to America, despite his popularity there.* At the same time, however, his financial situation was and would for a while longer remain precarious, even with the establishment already in 1897 of the state pension for life which was meant to free him from teaching and from churning out, simply to pay the bills, small-scale compositions which he resented as distractions from his concentration on larger works (though, with the outbreak of war, work on these smaller pieces also helped him turn his mind from the turmoil of current events). In any event, Sibelius's fiftieth birthday found him, in Harold Johnson's words, "unchallenged as his country's greatest composer." The date was celebrated as a national holiday, and he was lauded as "one of the richest spirits that were ever born in this country and the greatest creative power now living among us."

In addition to the Fifth Symphony, the gala concert included *The Oceanides* and the two Serenades for violin and orchestra, Opus 69, with Richard Burgin as soloist; the program was repeated three times for the general public. With royalty income from his German printer suspended due to the war, Sibelius was pressed to finish the symphony: "My relations with Breitkopf & Härtel are finished, and I have now composed minor pieces (about forty!) for Nordic publishers. This has disturbed my work on the new piece for the 8th of December. I hope that I will be able to finish it in time." He made last-minute changes during the final rehearsal. Though the public responded favorably to the new symphony, Sibelius was dissatisfied and withdrew it, introducing a second, much-revised version a year later, on 14 December 1916. Still dissatisfied

*It was aboard the S.S. President Grant on his return voyage from America that Sibelius learned of the Archduke Francis Ferdinand's assassination at Sarajevo.



with what he had hoped would be its "definitive form," he withdrew it yet again. At this point the composition of the Fifth Symphony becomes intertwined with that of the Sixth and Seventh symphonies, Sibelius observing in a letter of 20 May 1918 that "it looks as if I may come out with all three symphonies at the same time." Actually, the Sixth appeared in 1923, the Seventh a year later; but the composer continues:

> The Fifth Symphony in a new form—practically composed anew—I work at it daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the first movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal.

In its three-movement form (the stages leading up to the final version are not clearly documented), the symphony had to wait for its premiere until after the brutal civil war which kept Finland from political stability until the spring of 1919.* It was given on 24 November 1919, and Sibelius must finally have been deeply satisfied, especially if he recalled the words he had entered into his notebook five years earlier, in late September 1914: "In a deep dell again. But I already begin to see dimly the mountain that I shall certainly ascend . . . God opens his door for a moment and His orchestra plays the Fifth Symphony."

The symphony begins with music bearing out Cecil Gray's report, following an interview with the composer, that for Sibelius

> orchestration as a thing in itself does not exist; the idea that a musical thought might occur to him in the abstract for which he had then to seek a suitable orches-

*Sibelius was sympathetic to the Whites, the German-supported right-wing Civil Guard; he even provided the music—printed on his birthday in 1918, though not bearing his name—to the *Jaeger* March, the Jaegers being a Prussian battalion comprised largely of young Finns who had gone to Germany between 1914 and 1916. Of the Russian-supported leftist Reds, Sibelius commented, "I must be especially hateful to them as a composer of patriotic music."

Indeed, the Sibelius family was so jeopardized by the presence of Russian soldiers in the vicinity of Järvenpää that, with the help of the composer's brother Christian, then a senior psychiatrist at a mental hospital near Helsingfors and who had the entire family diagnosed as borderline psychotic, and with a special pass somehow bearing the necessary signature of a Red commandant, they were moved with Kajanus's assistance to the Lapinlahti (Lappviken) Central Asylum where Christian was on the staff. Sibelius lost forty pounds in the ensuing weeks as a result of wartime rationing. This was in February 1918.



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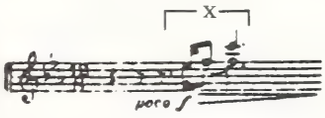
N O W O P E N

> tration, or, conversely, that he might conceive a colour-scheme and then seek for musical material in which to embody it—both are alike unthinkable to him in connexion with his own work. In other words, the melodic, harmonic, and rhythmic material of his composition is intimately bound up, from the very outset, with the instrumental medium employed.

So, at the beginning of the Sibelius Fifth, the ear recognizes the various contributions to the orchestral texture without at first consciously thinking to isolate the individual sounds. Events proceed naturally and logically, as always with Sibelius, each instrument adding to the total effect: over the tonic-chord backdrop of drumroll and two horns, a melody emerges in the other two horns, followed by an echo in flutes, oboes, and clarinets against the added background color of bassoons. The melody, its rhythmically-charged echo, and its various extensions provide the movement's principal materials:
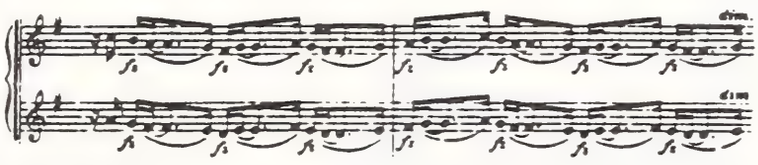


Horns



Woodwind "echo"

The strings remain silent for the first few pages, woodwind undulations and further drumrolls building expectation to prepare their first entrance. The atmosphere becomes increasingly ionized once the strings have entered, and they join with the winds in another rhythmically-activated idea:



Violins, flutes, oboes, clarinets

The music expands into and through a varied statement of the opening materials, after which the texture thins out for a mysterious, fugue-like string passage. Over this, a solo bassoon, sounding "*lugubre*" and "*patetico*," paves the way for a development-like section with a climax of its own, but which then turns into something rather unexpected: an Allegro moderato whose dancelike character stands in sharp contrast to what has gone before, even though its thematic materials are clearly derived from what we have already heard.

In the original form, in its revised version of 1916, and even as late as May 1918, the date of the composer's letter quoted earlier, this symphony had four separate movements. Robert Layton writes that there was a short break indicated between the first two movements of the original score but that in the 1916 version they were played without pause. It is unclear just when Sibelius decided to combine the original two movements into the single movement we know today, but what happens in the music now is that a scherzo-like dance movement short-circuits the sonata-form scheme one might have expected and moves through several faster tempos to a final climax serving as recapitulation for the whole. In other words, Sibelius has taken his original two movements and reworked them, presumably with considerable alteration to the material of the first ("Movement I entirely new . . ."), into a single structure whose thematic content is now organically related.

Of the Andante, Tovey writes that this "little middle movement . . . produces the effect of a primitive set of variations . . . But it produces this effect in a paradoxical

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way, inasmuch as it is not a theme preserving its identity . . . through variations, but a rhythm . . . built up into a number of by no means identical tunes." The movement starts as a simple idyll, the strings' material initially changing character from subdued to animated over long-held notes in the woodwinds. A lively middle section (Poco a poco stretto) is filled with ominous undercurrents. One point worth making is that the writing for violins in this movement argues for the pre-World War II seating arrangement with first and second violins separated out to the conductor's left and right, respectively.

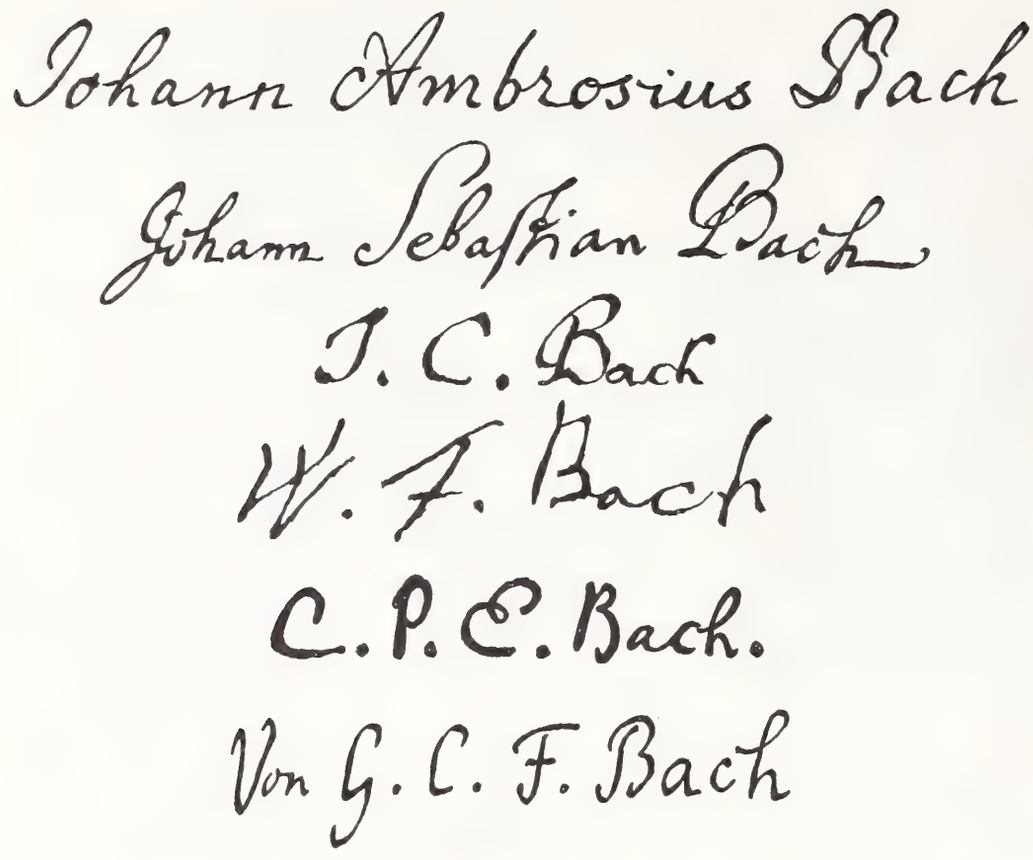
The finale begins with a rush of violins and violas to which woodwinds soon add their chatter; once this subsides, a bell-like tolling figure emerges in the horns (or, to quote Donald Francis Tovey one last time: "The bustling introduction . . . provides a rushing wind, through which Thor can enjoy swinging his hammer."). As the movement proceeds, these materials are shared by the other members of the orchestra. Following the Misterioso repetition of the agitated opening material, the tolling figure now heard in tremolo violas and cellos, a woodwind phrase from very near the beginning blossoms into the most overtly emotional material of the entire score. Trumpets take up the tolling motif. The texture thickens, filled with dissonance and accents placed at odds with each other. The final resolution—four chords and two unisons introduced after a sudden silence—is startling in its simplicity and spareness: "triumphal," perhaps, but at the same time demanding an acceptance of forces not always within our control.

—Marc Mandel

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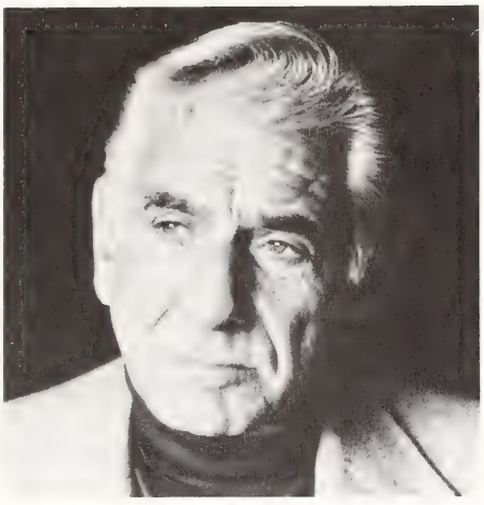
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Leonard Bernstein



No other American musician has achieved a worldwide reputation like Leonard Bernstein's. He is known everywhere, as conductor, composer, pianist, author, and teacher. As a composer, Mr. Bernstein has created works over a wide range of forms and styles: three symphonies (*Jeremiah, The Age of Anxiety, Kaddish*), three ballets (*Fancy Free, Facsimile, Dybbuk*), two operas (*Trouble in Tahiti* and its sequel, *A Quiet Place*), the *Chichester Psalms* for chorus and orchestra, a *Serenade* ("after Plato's *Symposium*") for violin and string orchestra, a film score (*On the Waterfront*). His Broadway scores, among them *On the Town, Wonderful Town, Candide,* and *West Side Story,* have established for the American musical theater a new level of excellence and daring. His *Mass*, "A Theatre Piece for Singers, Players and Dancers," opened the Kennedy Center in Washington, D.C., in 1971; in 1981 it was revived there in an entirely new production as part of the Center's tenth-anniversary celebration. That same year it became the first work by an American-born composer to be produced at the Vienna State Opera. Other recent compositions by Bernstein include *Slava!*, an orchestral overture; *Songfest*, "A Cycle of American Poems for Six Singers and Orchestra"; and the *Divertimento for Orchestra*, written in 1980 for the centenary of the Boston Symphony Orchestra. In the course of 1980, Bernstein's "sabbatical" year devoted to composing, he created *A Musical Toast* as a tribute to the late André Kostelanetz; *Touches*, a piano piece for the 1981 Van Cliburn International Piano Competition; and *Halil*, a nocturne for solo flute, strings, and percussion, which received its world premiere in Tel Aviv in May 1981 with Jean-Pierre Rampal as soloist, its European premiere at a concert in the Vatican honoring Pope John Paul II in June, and its American premiere at Tanglewood that 4 July. During 1986 Mr. Bernstein conducted *A Quiet Place* for the first time at the Vienna State Opera. Written as an operatic sequel to *Trouble in Tahiti*, and premiered at Houston Grand Opera in 1983, *A Quiet Place* represented the first transatlantic triple commission in history: the other co-commissioners were La Scala, Milan, where the revised version had its premiere in June 1984, and the Kennedy Center, where the work had its first performance in June 1984. In April and May 1986 the London Symphony Orchestra, in cooperation with the Barbican Centre, produced a Leonard Bernstein Festival, the

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largest of its kind honoring a living musician. In June Paris saluted Mr. Bernstein, and President François Mitterand presented him with the coveted Commandeur de la Legion d'Honneur. Other appearances last season included concerts in Rome, Munich, and New York. Last summer Mr. Bernstein led the New York Philharmonic on a six-city tour of the United States. In September 1986, on the occasion of the Israel Philharmonic's fiftieth anniversary—for which Mr. Bernstein wrote a new work entitled *Jubilee Games*—he conducted that orchestra in a gala performance in New York. The first retrospective of Bernstein's compositions was presented in Israel in April 1977, during a two-week nationwide Bernstein Festival organized by the Israel Philharmonic to celebrate the thirtieth anniversary of his first concerts in Israel. Since then, other Bernstein festivals have been produced at the Carinthian Summer Festival in Austria, the University of Massachusetts at Amherst, in Kansas City, Missouri, with the Cleveland Orchestra under Lorin Maazel, and with the Milwaukee Symphony under its laureate conductor, Lukas Foss.

As conductor, Leonard Bernstein made his historic debut with the New York Philharmonic on 14 November 1943, at the age of twenty-five, replacing Bruno Walter at a concert that was broadcast nationally. In the years following he was named music director of the New York City Symphony in 1945, head of the conducting faculty at the Tanglewood Music Center in 1951, and professor of music at Brandeis University the same year. He made regular appearances as guest conductor with the New York Philharmonic, the Israel Philharmonic, and most of the world's major orchestras. In 1958 Bernstein was invited to become music director of the New York Philharmonic, the first American-born and -trained musician to hold a position of such importance. In the course of his distinguished twelve-year association with the Philharmonic he conducted more concerts than any other conductor in its history, and in 1969 he was given the lifetime title of Laureate Conductor. Bernstein has also achieved a remarkable reputation in the world of opera, at such houses as the Metropolitan in New York, La Scala in Milan (the first American ever to conduct there), and the Vienna State Opera.

As author and educator, Mr. Bernstein has written books that continue to create new generations of informed, enthusiastic music lovers: *The Joy of Music, Leonard Bernstein's Young People's Concerts,* and *The Infinite Variety of Music.* In 1972-73 he was named Charles Eliot Norton Professor of Poetry at Harvard University, and the six lectures he delivered there, collectively entitled *The Unanswered Question,* were recorded, televised in many coun-

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tries, and published in book form. Several of his books have been translated and published in German, Hebrew, Hungarian, Japanese, Swedish, Czech, Portuguese, Slovene, French and Spanish. His latest book, *Findings,* was published by Simon & Schuster in November 1982.

Mr. Bernstein is one of the most recorded musicians in history. His interpretations of all the Mahler, Beethoven, and Brahms symphonies, among others, are landmark releases in a continuing discography on Deutsche Grammophon and CBS. A complete *Tristan und Isolde* on Philips records, recorded and filmed simultaneously, was released in 1983 and was named one of the best recordings of that year by *Opera News, Time*, and the *Christian Science Monitor.* In 1984 he recorded *West Side Story*, conducting his 1957 work for the first time, with Kiri Te Kanawa, José Carreras, Tatiana Troyanos, and Marilyn Horne. In February 1985 Bernstein was honored with the Lifetime Achievement Grammy Award by the National Academy of Recording Arts & Sciences. A ten-time Emmy Award-winner, Bernstein's "Young People's Concerts" with the New York Philharmonic extended over fourteen seasons. Before that he had virtually introduced great music to television audiences with his "Omnibus" programs from 1954 to 1958, and in recent years he has been seen regularly on PBS's "Great Performances" series. In the 1981-82 season his eleven-part television series "Bernstein/Beethoven" was shown twice nationally, once on network television and once on cable; the series was repeated during the 1982-83 season.

Mr. Bernstein was born in Lawrence, Massachusetts, on 25 August 1918. He grew up in Boston, where he attended Boston Latin School and studied piano with Heinrich Gebhard and Helen Coates. After earning a degree from Harvard in 1939 he continued his studies, at the urging of Dimitri Mitropoulos, at the Curtis Institute of Music with Fritz Reiner. He also continued his piano studies there with Isabelle Vengerova. He spent summers at Tanglewood, as a student of and assistant to Serge Koussevitzky. In 1943 he was engaged by Artur Rodzinski as assistant conductor of the New York Philharmonic. Among Bernstein's many honors and awards, in 1983 he was named honorary president of the Accademia di Santa Cecilia and was made an honorary member of the Vienna Philharmonic, the only living conductor to be so honored. In March 1984 Bernstein was made an honorary member of the New York Philharmonic. In May 1985 he was given the National Fellowship Award for his lifelong support of human rights, the only musician to receive this honor since the award was first given, in 1949, to Eleanor Roosevelt. Also in May 1985 he received the Gold Medal of the American Academy of Arts and Letters, the nation's highest cultural organization, to which he was elected in 1981. Mr. Bernstein has been a frequent guest with the Boston Symphony Orchestra, as both conductor and pianist, since his first Symphony Hall conducting appearance in February 1944. His most recent appearance with the orchestra took place in July 1986 at Tanglewood, where his seventieth birthday will be celebrated next summer.



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Wendy White



This season American mezzo-soprano Wendy White made her New York City Opera debut as Charlotte in Massenet's *Werther* and her Lyric Opera of Chicago debut in Mozart's *Die Zauberflöte*. Other current and future engagements include her return to Lyric Opera of Chicago in Gounod's *Faust*, Mozart's *Le nozze di Figaro* with Fort Worth Opera, Rossini's *Barber of Seville* with Opera Omaha, Verdi's *Nabucco* in Paris at the Palais Bersy, Rossini's *L'italiana in Algeri* with Toulouse Opera, Handel's *Messiah* with the Bel Canto Chorus of Milwaukee, and a tour throughout Canada and the United States with Victor Borge conducting semi-staged performances of *Carmen*. Engagements during 1985-86 included Leonard Bernstein's *A Quiet Place* in a new production at the Vienna State Opera, Rosina in *Il barbiere di Siviglia* in her Hamburg State Opera debut and also with Opera Columbus and Greensboro Opera, Beethoven's Ninth Symphony with the Columbus Symphony, at Great Woods, and at the Blossom Festival, and Handel's *Messiah* with the National Symphony Orchestra and with the Bel Canto Chorus of Milwaukee. Highlights of Ms. White's 1984-85 season included debuts with the opera companies of Miami, Baltimore, and Washington, and concert appearances with the Oratorio Singers of Charlotte, the Oratorio Society of Utah, the Stamford Symphony, and at Ithaca College. In the summer of 1985 she returned to the Blossom Festival for *Die Zauberflöte*, returned to Cincinnati Opera in the title role of *Carmen* following her debut the previous season as Adalgisa in *Norma*, and repeated the role of Carmen at the Brevard Festival.

A native of Chicago, Ms. White received her bachelor of music degree from Wheaton College and her master of music degree from Indiana University. In 1978 she won both the National Metropolitan Opera Auditions and the WGN Auditions of the Air. In the spring of 1979 she made her debut in Tel Aviv with the Israel Philharmonic at the Leonard Bernstein Festival and also performed at the Corinthian Festival in Austria and Yugoslavia. Other appearances since then have included the opera companies of Cincinnati, Augusta, Pittsburgh, Connecticut, Fort Worth, Houston (in the American premiere of Busoni's *Arlecchino*), Dayton, and Boston Concert Opera, in roles including Adalgisa, Carmen, Stephano in *Roméo et Juliette*, Orlofsky, and Giovanna Seymour in *Anna Bolena*. A frequent guest soloist with the Cleveland Orchestra both in Cleveland and at the Blossom Festival, she has also performed with the Minnesota Orchestra and the symphony orchestras of Hartford, Pittsburgh, Omaha, Indianapolis, Rochester, Grant Park, and Fort Wayne. Ms. White is making her first appearance with the Boston Symphony Orchestra at this concert.

Tanglewood Music Center

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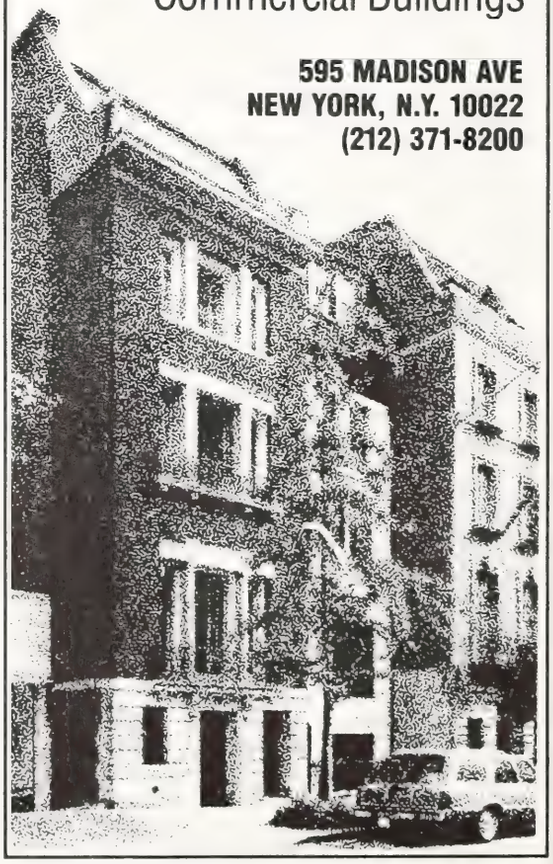
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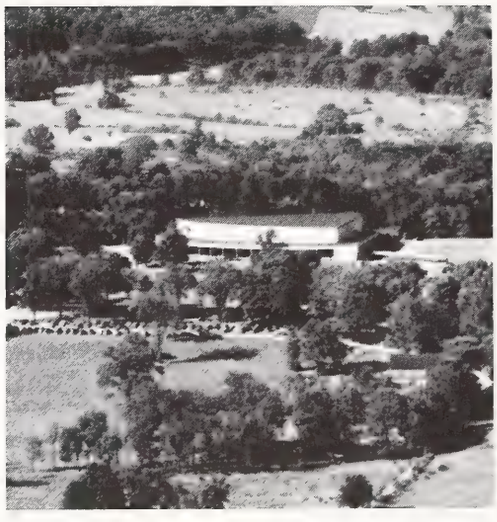
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18 August 1987

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Tickets available at the Friends Office. Or visit the Raffle Booths located on the grounds near The Glass House and the Lion's Gate open from 6 p.m. through intermission of each BSO concert.

Drawing: Tanglewood Friends Office, Sunday, August 30, 1987
Winners will be notified.

Delivery included, continental U.S. Employees of the BSO and their families not eligible.

Tanglewood on Parade

Tuesday, 18 August 1987

For the benefit of the Tanglewood Music Center

Tanglewood Music Center

2:00	Gates Open
2:10	Brass Fanfares at Main Gate Drive: Ronald Barron (Rear of Shed in case of rain)
2:30	Boston University Tanglewood Institute Young Artists Chorus (Shed)
2:30	Boston University Tanglewood Institute Chamber Music Concert (Chamber Music Hall)
2:30	Tanglewood Music Center Fellowship Chamber Music (Theatre-Concert Hall)
4:00	Tanglewood Music Center Fellowship Vocal Concert (Chamber Music Hall)
4:00	Boston University Tanglewood Institute Young Artists Orchestra (Shed)
5:30	Alpine Horn Demonstration (Lawn near Chamber Music Hall)
5:45	Balloon Ascension (Lawn near Box Lot, weather permitting)
6:00	Tanglewood Music Center Fellowship Wind Music (Main House Porch; Shed if rain)
7:00	Berkshire Highlanders (Lion Gate; rear of Shed if rain)
8:00	Eastover Train (Main Gate)
8:15	Fanfare at rear of Shed: Roger Voisin
8:40	Fanfare from Shed stage: Charles Schlueter
9:00	Gala Concert (Shed)

Hot air balloon courtesy Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy BSO horn player Daniel Katzen
Artillery, cannon, and train supplied by Eastover, Inc.
Scottish folk music courtesy the Berkshire Highlanders
Fireworks over the Stockbridge Bowl following the Gala Concert

A Message from Seiji Ozawa

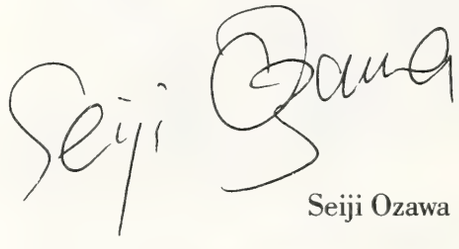
Tanglewood-on-Parade is a festive day with a serious and important purpose, to provide funds to help support the Tanglewood Music Center. In fulfillment of Serge Koussevitzky's dream, young musicians come to this beautiful setting to study with members of the Boston Symphony Orchestra, and on this day the two orchestras traditionally make music together.

The Tanglewood Music Center is the only institution of its kind administered and financed by a major symphony orchestra. The 150 Fellows who come here from thirty states and fifteen foreign countries pay no tuition and are offered free room and board. This freedom from financial concerns for the summer gives these gifted young musicians an opportunity to focus all of their attention on a very intense level of music-making. It is a fantastic experience, one which will influence most of the Fellows for the rest of their lives.

The summer I spent here as a Fellow in 1960 was one of the most challenging and stimulating periods of my musical life. Can you imagine what it is like for a young musician to be inspired by the Boston Symphony Orchestra, the preeminent guest conductors and soloists performing at Tanglewood, and the magnificent surroundings of the Berkshires?

Because the Tanglewood Music Center is very costly to operate, we are now involved in a $12 million campaign with the goal to make the Tanglewood Music Center self-supporting and to provide a new Theatre-Concert Hall, the site of the student performances.

Your attendance at this benefit concert supports the Music Center. We invite all of you who share our love for great music to participate in the Tanglewood Music Center's 50th Anniversary Campaign. In 1990 we hope to celebrate the successful completion of the campaign and look forward to an even more glorious future.



Seiji Ozawa



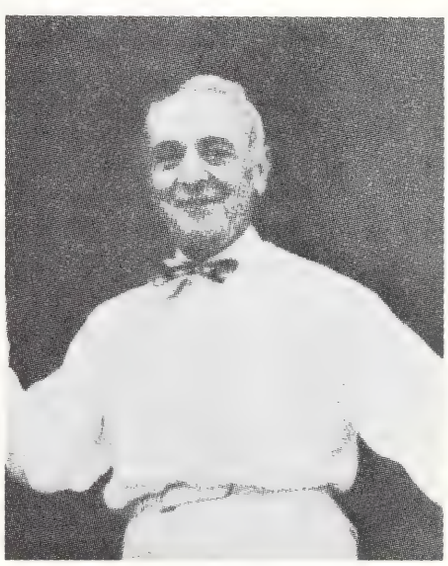
The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its third year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at



Serge Koussevitzky

the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with ten separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.

TICKETS ON SALE NOW AT THE TANGLEWOOD BOX OFFICE

WEDNESDAY, AUGUST 26, 8:30 PM
THEATRE-CONCERT HALL

SPECIAL CONCERT

IN MEMORY OF
ANDRE CÔME

BSO Brass, Empire Brass
Charles Schlueter, Charles Daval, Peter Chapman, and
Armando Ghitalla, trumpet soloists
Seiji Ozawa, Joseph Silverstein, and **Roger Voisin,** conductors



Program will include music of Gabrieli, Vivaldi, Handel, and Copland, plus a Bach concerto featuring Joseph Silverstein and Malcolm Lowe.

Ticket prices: $17.50, $25, $50 (Lawn admission $10)
Limited Benefactor seats available at $250

All proceeds from this concert go toward the establishment of a Tanglewood Music Center Fellowship in Andre Côme's name.

Gala Concert

Tanglewood Music Center

TANGLEWOOD ON PARADE

Tuesday, 18 August at 9

For the benefit of the Tanglewood Music Center

BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA

SEIJI OZAWA,
JOHN WILLIAMS, and
LEON FLEISHER conducting

EMANUEL AX, piano
YOUNG UCK KIM, violin
YO-YO MA, cello

VERDI — Overture to *La forza del destino*

TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA, conductor

BEETHOVEN — Concerto in C for piano, violin, and cello, Opus 56

Allegro
Largo
Rondo alla polacca

EMANUEL AX, piano; YOUNG UCK KIM, violin;
YO-YO MA, cello
TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA, conductor

INTERMISSION

GERSHWIN/BENNETT — *Porgy and Bess: A Symphonic Picture*

BOSTON SYMPHONY ORCHESTRA,
JOHN WILLIAMS, conductor

TCHAIKOVSKY — Ceremonial Overture, *1812*

BOSTON SYMPHONY ORCHESTRA and
TANGLEWOOD MUSIC CENTER ORCHESTRA,
LEON FLEISHER, conductor

Baldwin piano
Emanuel Ax plays the Steinway piano.
The Tanglewood Music Center is funded in part by a generous grant from the National Endowment for the Arts.

Notes

Giuseppe Verdi (1813-1901) composed his opera *La forza del destino* ("The force of destiny") in 1862 on a commission from the Imperial Theater of St. Petersburg, where it was first performed on 10 November 1862. The opera is based on a Spanish play so full of unlikely coincidences that it is hard to summarize the plot with a straight face. Still, Verdi's music makes it a powerful and vivid experience. The opera is dominated by the workings of fate or destiny. In the opening scene, the tenor Alvaro, who has come to elope with Leonora, inadvertently kills her father when he tosses down his gun in a gesture of reconciliation and it goes off, sending a bullet through the father's heart. From this point to Leonora's final peace in death, one fateful encounter after another keeps the story moving over a vast panorama. Seven years after the premiere, Verdi rewrote the ending of the opera and added the overture, which offers a musical summary of its music. The working of fate is marked by a melodic figure heard in the overture immediately after the opening summons to attention: a triplet upbeat and a sighing motif. This is heard throughout much of the overture, even in combination with the gently soaring string phrases taken from Leonora's great prayer to find peace in death, "*Pace, pace mio Dio.*"

Ludwig van Beethoven (1770-1827) composed his Triple Concerto, Opus 56, for his pupil and patron, the Archduke Rudolph of Austria, who was a pianist and amateur composer. The concerto was intended for performance by the Archduke himself, along with his court violinist and cellist. For this reason Beethoven made the piano part much easier than those of the two string soloists. He sketched the first movement early in 1803 and continued working on it the following year, while also planning and composing two of his most famous piano sonatas (the *Waldstein* and the *Appassionata*) and the first of the *Razumovsky* quartets. The Archduke presumably kept the manuscript of the finished work (it is now lost) and took part in private performances. The parts were published in 1807, and the work was publicly performed in Vienna's Augarten in May 1808. From the beginning the Triple Concerto was an unusual work, Beethoven's only concerto for more than one soloist. The first movement is far more leisurely and less heaven-storming than Beethoven's other compositions of the same time, reveling instead in the genial interplay of sonorities. The short Largo in A-flat provides a wonderful moment of repose before embarking on the polonaise that comprises the finale.

When **George Gershwin** (1899-1937) died of a brain tumor just fifty years ago last month, it cut short a brilliant career that had already produced not only a series of superb Broadway shows and dozens of classic song hits, but also a couple of ever-popular concert works and what is arguably the finest opera yet written by an American composer, *Porgy and Bess*, to a libretto by Gershwin's brother Ira and Dubose Heyward, who had written the play and novel *Porgy* that served as the basis for the work. For many years the opera was reduced to the scope of a Broadway musical in performances that omitted most of the score, concentrating only on the hit songs. But Gershwin insisted that it was an opera, and recent revivals have demonstrated beyond any doubt its theatrical effectiveness and its quality as a deeply moving human document. Robert Russell Bennett created his "symphonic picture" of *Porgy and Bess* to offer a concert summary of some of the main musical moments in this story that seems, on the surface, to be just the eternal triangle but turns out to be a truly original picture of an entire society.

Pyotr Ilyich Tchaikovsky (1840-1893) composed his concert overture with the official title "The Year 1812" in 1880; it was first performed in Moscow on 20 August 1882. The central event of the year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he was not mistaken. The quotation of familiar tunes (at least, familiar to his Russian audience) guaranteed a patriotic response: the hymn "*God preserve the Tsar*," the appearance of *La Marseillaise* gradually overwhelmed by the "Russian" music, and the concluding Imperial anthem, reinforced by bells and cannon, have made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

Artists

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.
John Williams is Conductor of the Boston Pops Orchestra.
Leon Fleisher is Artistic Director of the Tanglewood Music Center.
Internationally acclaimed artists Emanuel Ax, piano, Young Uck Kim, violin, and Yo-Yo Ma, cello, collaborate frequently in trio performance.

SEIJI OZAWA ▪ CLAUDIO ABBADO ▪
LEONARD BERNSTEIN ▪ CHARLES DUTOIT ▪
ZUBIN MEHTA ▪ MICHAEL TILSON THOMAS ▪
CHRISTOPH VON DOHNÁNYI ▪ PHYLLIS CURTIN ▪
SHERRILL MILNES ▪ LEONTYNE PRICE ▪
SHIRLEY VERRETT ▪ BURT BACHARACH ▪
JACOB DRUCKMAN ▪ DAVID DEL TREDICI ▪
OLIVER KNUSSEN ▪

What do these names have in common, along with hundreds of musicians who perform in America's major symphony orchestras?

All are distinguished alumni of a unique program founded in 1940 as the fulfillment of Serge Koussevitzky's vision of the ideal musical community. Today, the Tanglewood Music Center continues to be the nation's preeminent academy for advanced musical study and performance. Maintained and financed by the Boston Symphony Orchestra, the Tanglewood Music Center offers exceptional young instrumentalists, singers, composers, and conductors a comprehensive and exhilarating eight-week program of musical training, under the direction of the world's greatest concert artists.



Tanglewood
Music
Center

Since admission to the TMC is based solely on musical ability rather than the ability to pay, the Center operates each year at a substantial loss to the BSO. We need your support. Please contribute to the Tanglewood Music Center. When you do, you contribute to the future of music itself.

Please make checks payable to the Tanglewood Music Center and mail to the Friends Office, Tanglewood, Lenox MA 01240. For further information, please contact John Keenum in the Friends Office at Tanglewood, or call (413) 637-1600.

Tanglewood Music Center 1987 Fellowship Program

Violins

Margaret Bichteler, Austin TX
Dr. Boris A. and Katherine E. Jackson Fellowship

Sia-Hua Chang, Beijing, China
Leonard Bernstein Fellowship

Tamara Chang, Villa Park, IL
C.D. Jackson Fellowship

Yan Chin, Beijing, China
William and Juliana Thompson Fellowship

Claudia Chudacoff, Ann Arbor, MI
Morris A. Schapiro Fellowship

Nancy Dahn, Lunenburg, Nova Scotia, Canada
Kandell Family Fellowship/ William Kroll Fellowship

Dionysia Fernandez, Upper Saddle River, NJ
Darling Family Fellowship

Dian Folland, Owatonna, MN
Bradley Fellowship

Christoph Franzgrote, Pasadena, CA
Ruth S. Morse Fellowship

Lei Hou, Shanghai, China
Dr. John H. Knowles Memorial Fellowship

Laura Hundley, Belmont, MA
Leo Panasevich Fellowship

Ellen Jewett, Evanston, IL
Sarah Ann Leinbach and Lillian Norton Fellowship

Fritz Krakowski, New York, NY
Edward John Noble Fellowship

Katie Lansdale, Bethesda, MD
Claire and Millard Pryor Fellowship

Paul Manaster, San Diego, CA
Dynatech Corporation Fellowship

Key Märkl, Dormugen, West Germany
Dr. Marshall N. Fulton Memorial Fellowship

Karen Marx, Paramus, NJ
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Marisol Medina, Quebec, Canada
Stokes Fellowship

Michi Mizutori, Tokyo, Japan
Tanglewood Association Fellowship

Jennifer Moreau, Christchurch, New Zealand
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Ann Palen, Midland, MI
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Daniela Rodnite, Orinda, CA
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Esther Engel Salzman Fellowship

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The Luke B. Hancock Foundation Fellowship

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Suli Xue, Shanghai, China
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Violas

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Cellos

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Katja Linfield, New Haven, CT
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Carole K. Newman Fellowship

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Marc Feldman, Rockville Centre, NY
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Anonymous Fellowship
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Abby and Joe Nathan Fellowship
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Trumpets

David Bamonte, Mattydale, NY
Mr. and Mrs. Joseph W. Rosgen Fellowship

Bibi Black, Decatur, AL
Boston Showcase Company Fellowship/ Berkshire County Savings Bank Fellowship

Anthony DiLorenzo, Stoughton, MA
Empire Brass Fellowship in Memory of Andre Côme

Brian Rood, Ann Arbor, MI
Caroline Grosvenor Congdon Memorial Fellowship

Daniel Smith, Helotes, TX
Armando A. Ghitalla Fellowship

Trombones

Hans Bohn, Ono, PA
Mrs. Harris Fahnestock Fellowship/ Gordon McCormick Fellowship

John DiLutis, Perry Hall, MD
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Robert Scott McElroy, Ann Arbor, MI
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Gerry Pagano, New York, NY
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Tuba

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Tanglewood Music Center

50th ANNIVERSARY CAMPAIGN

The 50th Anniversary Campaign has achieved more than $5 million towards the goal of $12 million by 1990. We gratefully acknowledge the following generous endowment gifts and pledges of $5,000 or more received since September 1, 1986. Such support allows us to bring the best young musicians to study at Tanglewood on tuition-free Fellowships.

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Violaine-Marie Melançon, Quebec, Canada
Donald Bellamy Sinclair Memorial Fellowship

Bonnie Thron, Brooklyn, NY
Miriam E. Silcox Fellowship

Seth Knopp, San Francisco, CA
Daphne Brooks Prout Fellowship

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Alan Gilbert, New York, NY
William and Mary Greve Foundation Scholarship

Piergiorgio Morandi, Milan, Italy
Olivetti Foundation Fellowship

Anne Muller, Strasbourg, France
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Dr. and Mrs. Raymond Schneider Scholarship

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Phyllis Curtin Seminar for Singers

Margaret Bishop, Kodiak, Alaska
Barbara Lee/Raymond Lee Foundation Scholarship

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Boston Symphony Orchestra 1986-87

Boston Symphony Orchestra

Seiji Ozawa, Music Director

Music Directorship endowed by John Moors Cabot

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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Cecylia Arzewski
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
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Forrest Foster Collier chair

Gottfried Wilfinger

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Muriel C. Kasdon and
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Raymond Sird

Ikuko Mizuno

Amnon Levy

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Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

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*Michael Vitale

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*Gerald Elias

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*Nancy Bracken

*Jennie Shames

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*Lucia Lin

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Jerome Lipson

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

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Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Robert Ripley

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman

*Jerome Patterson

*Jonathan Miller

*Sato Knudsen

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Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

*Robert Olson

*James Orleans

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Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Myra and Robert Kraft chair

Leone Buyse

Piccolo

Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes

Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

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Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*

Lento maestoso; Allegro vivace, quasi doppio movimento
Poco adagio; Vivace non troppo
Andante; Vivace non troppo
Andante moderato (quasi tempo di Marcia); Allegretto scherzando
Allegro
Lento maestoso; Vivace quasi doppio movimento

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Trio in F minor for piano, violin, and cello, Opus 65

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Notes

"*Dumka*" (plural "*dumky*") was a name given to a particular kind of Ukrainian folk song—one of a narrative character sung to the accompaniment of certain folk instruments. Dvořák used the term several times in his music: in a piano piece published as Opus 35 in 1876, in the slow movement of the string sextet, Opus 48, in the Opus 51 string quartet (1878-79), as the title of a piano piece of 1884 published as Opus 12, in the slow movement of the famous A major piano quintet, Opus 81, and, finally, as a title for the present trio, composed between November 1890 and February 1891. Dvořák himself seems not to have had a specific idea as to what "*dumka*" implied—at least not an idea he could put into words. One of the first people to play **Opus 90** was the great Irish-American cellist Victor Herbert (soon to become much more famous as the brightest light among composers for the American musical theater). Herbert was head of the cello faculty of the National Conservatory in New York, and Dvořák was the director. Shortly after Dvořák's arrival in this country, Herbert joined the composer and a violinist in reading through the recently completed and still unpublished trio. Herbert recalled later that when he turned to Dvořák to express his enthusiasm for the new piece, he also asked him what the title meant. The composer replied, "Why—what *does* it mean? It means nothing!" Actually Dvořák seems to have associated the term with the verb "*dumati*" ("meditate" or "recollect"). The works to which he gives the title "*dumka*" share a tendency to alternate passages of introspection and yearning with others of the greatest exuberance—which corresponded to the composer's own mercurial temperament when he allowed his thoughts to wander freely.

The Opus 90 trio is one of Dvořák's most original and characteristic works. Rather than following the traditional chamber music form of three or four movements begin-

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ning with one in sonata form and all the rest, he cast the *Dumky* Trio in six movements, each in a different key, and each presenting the characteristic alternation of moods of his conception of the *dumka*. (The fact that each of the movements is itself a *dumka* explains the use of the plural form as a title for the entire work.)

Although there is a risk in using a constant pattern of slow alternating with fast sections throughout all six movements of the same piece, the richness of Dvořák's invention throughout prevents boredom. The first three movements are linked by the composer's direction to proceed directly on, so that the entire composition seems to flow from one section to the next without let or hindrance. Only after the fourth movement does the composer call for a substantial pause. The range of moods encompassed by the score is striking, and the three participants all have brilliantly conceived parts to play. It is scarcely surprising that the trio remains one of the most frequently heard of Dvořák's chamber works, since it so thoroughly embodies the composer at his very best.

There is a tendency to think of Dvořák as a purely instinctive composer, one to whom tunes simply arrived full-blown, only needing to be written down. This same attitude has sometimes blinkered our view of Schubert (a composer whom Dvořák especially admired), and no more accurately than in Dvořák's case. The **F minor trio**, in particular, was a work that gave Dvořák a great deal of trouble in working out, determined as he was to produce a serious piece on the grand scale. The result is strongly Brahmsian in cast, though filled with the unmistakable traces of Dvořák's muse. The very choice of key recalls one of Brahms's greatest chamber works, the Opus 34 piano quintet. But there were other reasons for the trio's seriousness as well. The composer's mother died in mid-December 1882, and when he began this trio early in the following year, he seems to have considered it to be in some sense an ex-

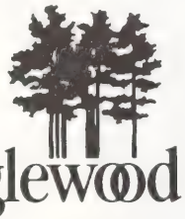
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pression of his grief. And there were professional tensions, too: Dvořák was toying with the idea of turning his back on his own nationalism and writing a thoroughly German opera in order to woo the managers of the major European opera houses, to whom Czech opera was a less interesting—and even useless—commodity.

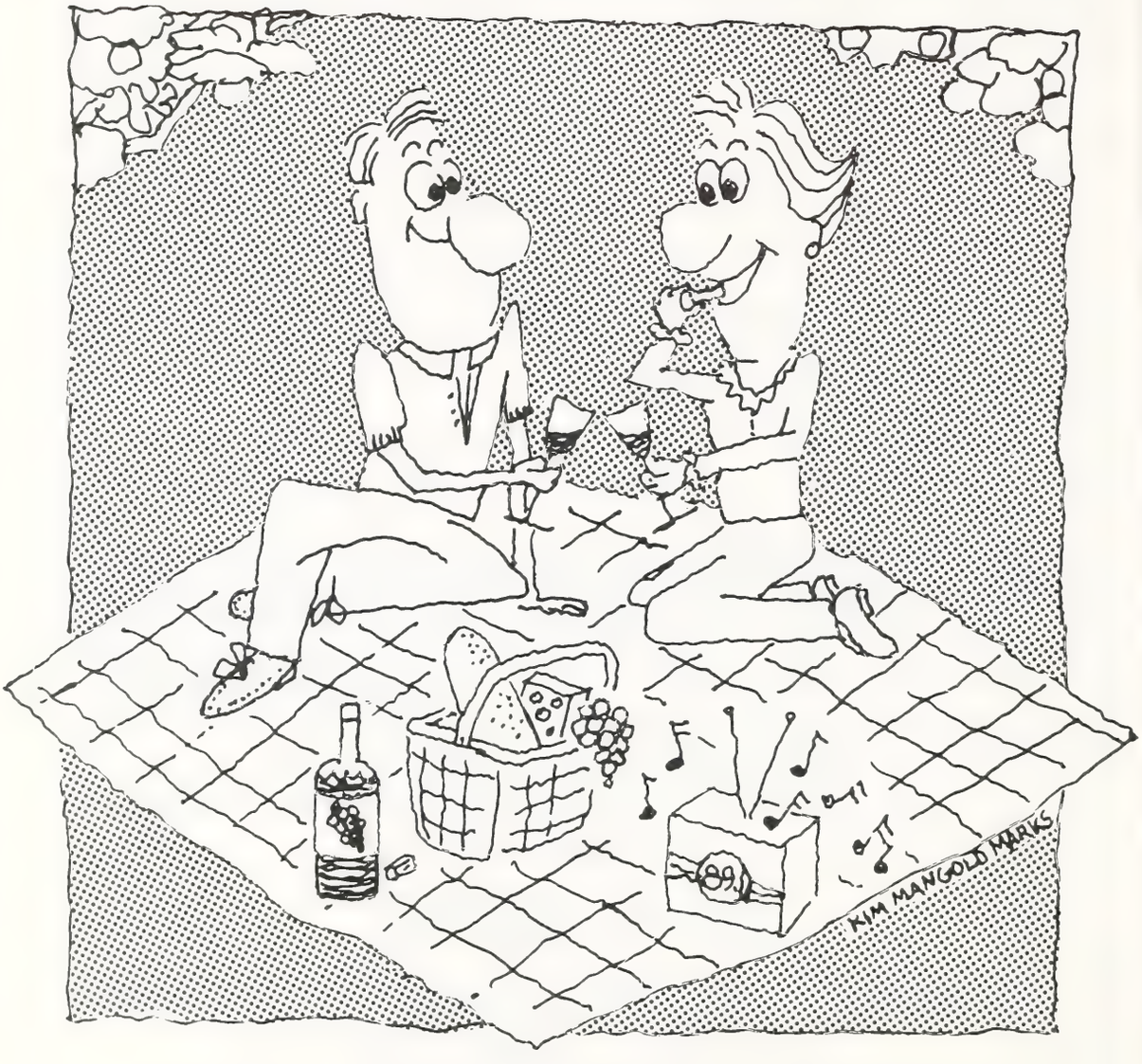
Whatever the relative importance of each of these particular emotions and tensions, the result was, as Dvořák's biographer John Clapham has noted, the only chamber music in his output to which the word "epic" is applicable. The detailed working out of the principal motives of the first movement achieved a density of expression that he rarely matched. This is, in part, implicit in the main theme, which, though different from that of the Brahms F minor quintet, clearly recalls some of its elements—the arpeggiation of the tonic triad and the stress on the minor sixth falling to the dominant. The secondary theme is a lyrical tune first presented in the cello; it is in D-flat major, but there are Schubertian hints of the minor mode throughout. The discourse is built largely on the principal theme, culminating in a fortissimo recapitulation that is immediately clouded by a string of seventh chords over which the right hand of the piano rolls a mysterious arpeggiation. The remainder of the recapitulation continues this process of growth and reinterpretation.

The second movement, a dance in C-sharp minor (with a middle section in D-flat major), is fascinatingly ambiguous in its rhythms. It is written in 2/4 time, but the accented beat of the phrase does not always seem to correspond with the downbeat, and some phrases want to go in triple meter instead. Playing fast and loose with seemingly straightforward dance meters is pure Dvořák. The middle section, though ostensibly in the major mode, again has many Schubertian tinges of the minor and a wide-ranging enharmonic modulatory scheme.

The third movement, Poco Adagio, is a contemplative dialogue between violin and cello for much of its course, with momentary martial dotted rhythms. The finale is a lively dancelike movement in *furiant* rhythm (that is, with two bars of the 3/4 arranged in three groups of two beats each), structurally a rondo with a final reference to the main theme of the first movement rounding off the coda at the very end. Dvořák's mature music fuses the elements of Czech folk song and dance, the logical working-out of Brahms, the harmonic flexibility of Schubert, and an indefinable something of his own; though Opus 65 is not his best-known work in the medium (the *Dumky* Trio, Opus 90, with its overt nationalistic touches, holds that distinction), it is surely the most solidly constructed and refined of Dvořák's piano trios.

—Steven Ledbetter

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McLENNAN — Trio for violin, viola, and horn

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BEETHOVEN — Septet in E-flat for clarinet, bassoon, horn, violin, viola, cello, and double bass, Opus 20

Adagio—Allegro con brio
Adagio cantabile
Tempo di minuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia—Presto

Messrs. HADCOCK, RUGGIERO, SEBRING, LEVY, FINE, KNUDSEN, AND WOLFE

Notes

John Stewart McLennan is a Berkshire composer, born in Tyringham on 26 November 1915 and still living there. He studied piano with Aurelio Giorni and Alexander Siloti, then pursued composition with Karol Rathaus and Erich Itor Kahn, as well as at the Peabody Conservatory. His works include a number of ballet scores, *Nightmusic* for string orchestra, which has enjoyed a number of performances, other orchestral works, songs, organ music, and chamber music.

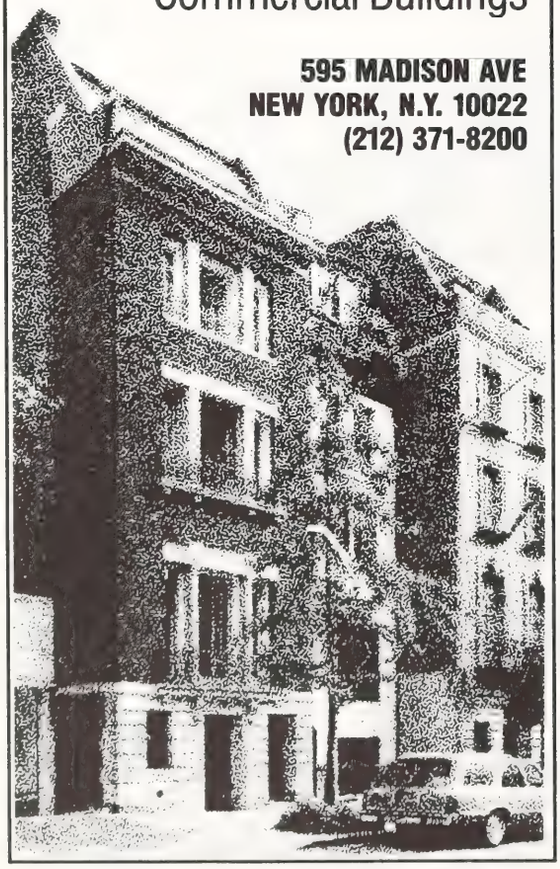
The Trio for violin, viola, and horn is a recently revised work that dates back to 1971. The unusual combination of instruments arose from the happenstance that a particular ensemble—two very gifted amateurs and a professional (BSO violist Eugene Lehner)—asked for a trio for their own use. In the ensuing years it was played

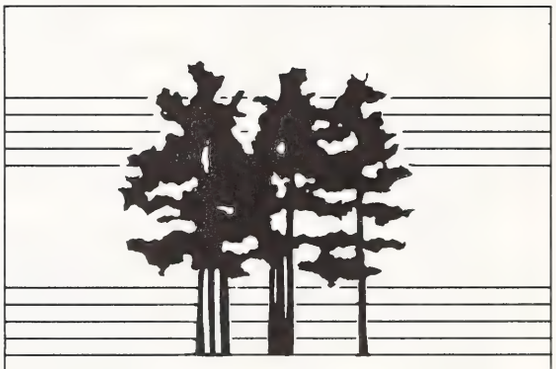
semipublicly, largely for their own pleasure, by a trio of then-BSO members, Lehner, hornist Ralph Pottle, and violinist Gerald Gelbloom. But the work never had a formal public performance until this past spring, when, on 12 April, BSO members Amnon Levy, Bernard Kadinoff, and Jonathan Menkis played it in a concert in the Addison Gallery of Phillips Andover Academy in Andover. The ensemble is a challenging one, providing issues of balance and color that confront the composer at every turn. For the slow first movement, the composer creates a dialogue between the solo horn on the one hand and the paired strings on the other. The faster second movement calls for greater nimbleness and a real three-part independence of the voices.

Beethoven composed his Septet between the summer of 1799 and March 1800. Following a private unveiling at the home of Prince Schwarzenburg, it was given publicly in Vienna on 2 April 1800—Beethoven's first concert in Vienna given under his own auspices. This concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December Beethoven wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, "has been very popular." In fact, the Septet was endlessly arranged for other instruments from wind band to guitar duet (the arrangers included musicians as eminent as Hummel and Czerny). Its lasting popularity may be gauged from the fact that at the auction of Beethoven's

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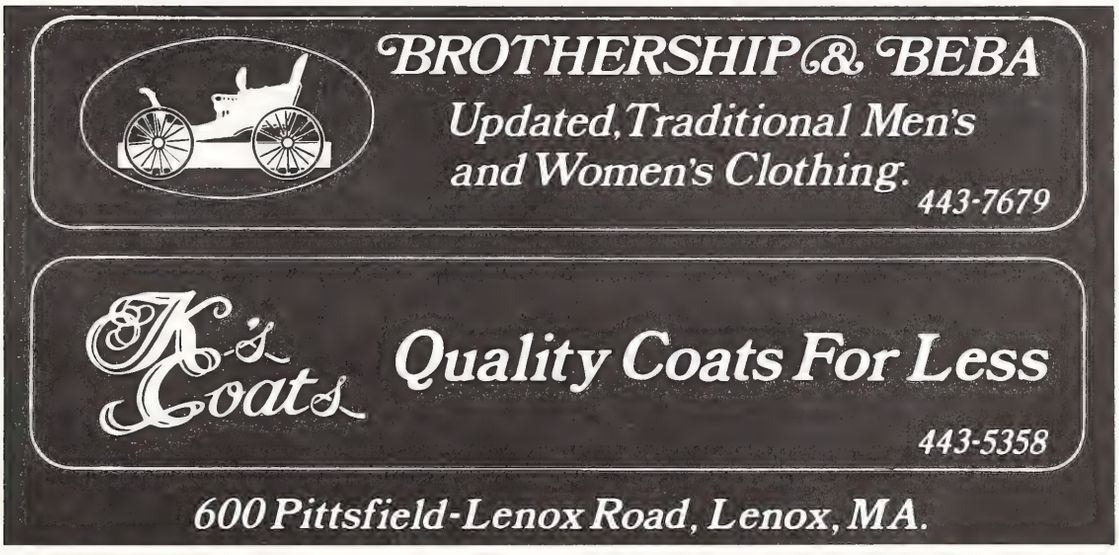
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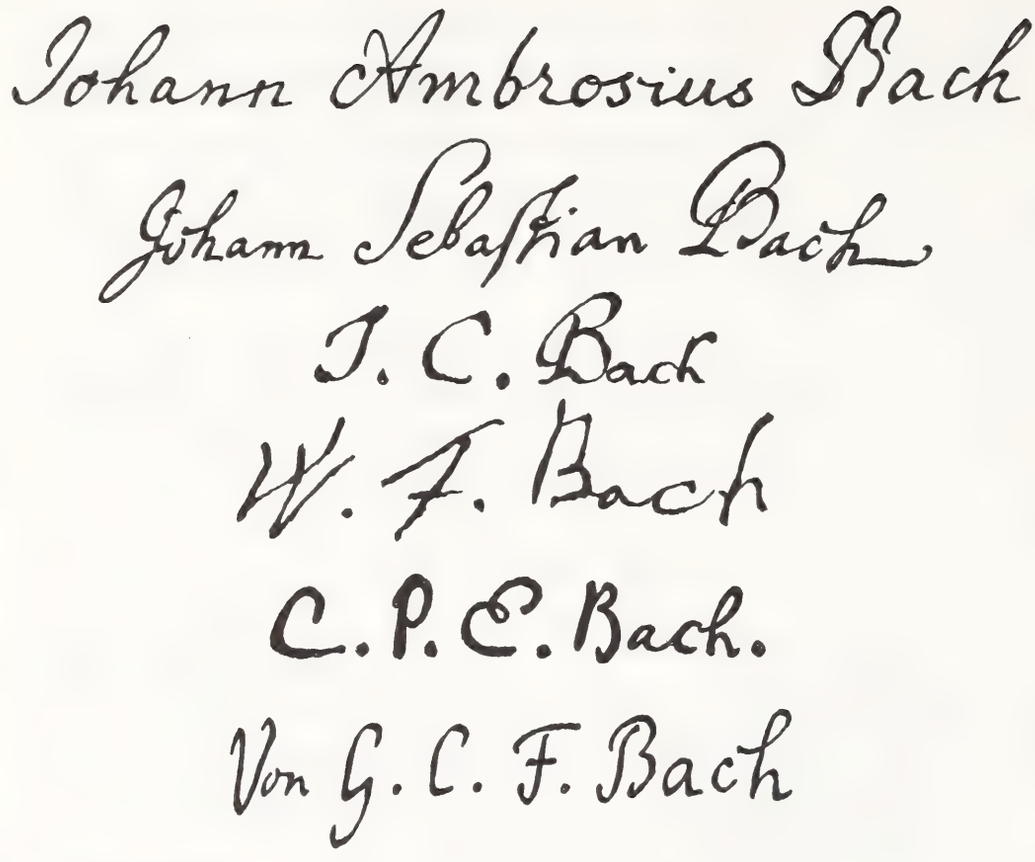
effects after his death, the manuscript of the Septet fetched 18 florins as against the 7 florins bid for the *Missa solemnis*.

The Septet has an unusual and attractive instrumentation: violin, viola, cello, bass, clarinet, bassoon, and horn. The size of the ensemble risks the work's being turned into a miniature symphony, but Beethoven keeps the chamber music atmosphere with kaleidoscopic regroupings of the instruments, giving each a chance to shine. (Even the horn, which was then still a valveless instrument limited in the pitches it could play easily, gets special treatment with thematic ideas designed especially to show off its strengths.) The six-movement layout recalls the leisurely structure of eighteenth-century serenades and divertimentos, though the energy of the Septet is typically Beethovenian for all its grace. (If the serenade genre was reactionary, Beethoven's Septet was nonetheless not the last example of the type; in 1824 Schubert wrote his delightful Octet, modeled directly on Beethoven's Opus 20 with the addition of a second violin.)

The Adagio introduction, a gracefully extended dominant pedal, leads to a fiery movement of great energy in Beethoven's most characteristic tempo marking, Allegro con brio. The beautiful Andante cantabile has a melody of bel canto lyricism, and Beethoven gives each instrument a chance to sing its song. The minuet theme is a self-borrowing, taken from an easy piano sonata that Beethoven composed about 1796 (he was later persuaded to publish it in 1805 with the misleadingly high designation of Opus 49, No. 2). Scholars have attempted to trace the folklike tune used for the variations in the fourth movement. It was published in 1838, apparently as a folk song, with the text "*Ach Schiffer, lieber Schiffer,*" but there is no evidence that the tune predates the Septet. The lively scherzo is a companion piece to the third movement of the First Symphony, but in the symphony Beethoven still followed the convention of calling it a minuet. In both cases the verve of the music takes it far out of the sphere of the courtly dance. The final movement reveals Beethoven's indebtedness to Muzio Clementi, from whose E-flat piano sonata, Opus 23, No. 3 (composed not later than 1789), he adapted the theme for the Presto. Beethoven's version, though, is much faster and livelier; it whirls the Septet to a brilliant conclusion.

—Steven Ledbetter





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MICHAEL TILSON THOMAS conducting

WAGNER	Prelude to Act III of *Lohengrin*
SIBELIUS	Symphony No. 6, Opus 104 Allegro molto moderato Allegretto moderato Poco vivace Allegro molto

INTERMISSION

BEETHOVEN	Symphony No. 3 in E-flat, Opus 55, *Eroica* Allegro con brio Marcia funebre. Adagio assai Scherzo: Allegro vivace Finale: Allegro molto

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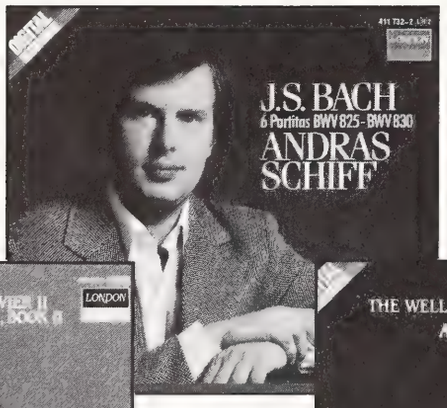
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NOTES

Richard Wagner
Prelude to Act III of *Lohengrin*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on 22 May 1813 and died in Venice on 13 February 1883. He wrote the prose sketch for Lohengrin *in the summer of 1845, completed the poem on 27 November that year, composed the music—beginning with the third act—between May 1846 and 29 August 1847, and worked on the autograph score between 1 January and 28 April 1848. The first performance was given at Weimar under Franz Liszt's direction on 28 August 1850, at which time Wagner himself was in political exile from Germany because of his involvement in the insurrection of May 1849 in Dresden, where* Rienzi, The Flying Dutchman, *and* Tannhäuser *had been premiered in 1842, 1843, and 1945, respectively, and where he was appointed Conductor of the Royal Saxon Court in February 1843. Wagner did not see a performance of* Lohengrin *until 15 May 1861 in Vienna, by which time* Das Rheingold, Die Walküre, *much of* Siegfried, *and all of* Tristan und Isolde *had been completed. In an 1852 essay, Liszt wrote that "right from his first operas, but especially in* Lohengrin, *Wagner has always mixed a different palette for each of his main characters. The more attentively you study this latest score, the more you realize what an interdependence he has created between his text and his orchestra. Not only has he personified in his melodies the feelings and passions which he has set in train, . . . but it was also his wish that their basic features should be underlined by a corresponding orchestral coloring, and as he creates rhythms and melodies to fit the character of the people he portrays, so also he chooses the right kinds of sound to go with them."* Lohengrin *was first performed in America on 3 April 1871 in New York City. The orchestra for the third-act Prelude includes three flutes, three oboes, three clarinets in A, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, tambourine, and strings.*

Lohengrin is one of Wagner's two important operas-*cum*-swan.* Its story, in a nut-

*The other is *Parsifal*, where the swan's role is considerably less plummy, being killed early in Act I by the foolish young hero destined to become a Knight of the Grail and, ultimately, Lohengrin's father.

The *Lohengrin* swan almost had a singing part: several lines of verse, in which the swan bids the river farewell just before returning to human form, were actually set by Wagner to music in the composition sketch, but the composer rightly decided not to interrupt the dramatic climax with what would have been an essentially static lyric moment.



shell, is this: Elsa of Brabant is unjustly accused by the power-hungry Frederick Telramund of murdering her brother, heir to the throne. She is championed by the knight Lohengrin, who appears in a swan-powered boat to defeat Telramund in combat, but only after first betrothing himself to Elsa with the proviso that she never ask his name or origin. Telramund's evil wife Ortrud goads Elsa's curiosity about the mysterious stranger, and, in the final act, Elsa asks the forbidden question. Telramund suddenly appears (in the bridal chamber!) with four of his henchmen. Lohengrin dispatches him and then, in the final scene, on the banks of the river Scheldt, reveals his identity to the assembled court (he is from the temple of the Holy Grail at Monsalvat), bids Elsa farewell, and prepares to depart. Ortrud steps forward to reveal that the swan, which has now returned to take Lohengrin away, is in fact Elsa's brother Gottfried transformed through a magic spell and that—with Elsa's betrayal of Lohengrin's trust—there is no one to break the spell. Lohengrin prays, a dove hovers above, the swan vanishes, Gottfried appears in its place, Lohengrin departs in the now dove-drawn boat, and Elsa dies in Gottfried's arms. All of this takes a considerable amount of stage time.

The Prelude to Act III, on the other hand, takes only a few moments, and it contains in those few moments just about the flashiest music Wagner wrote, measure for measure, after *Rienzi* (thereby invoking the utmost disdain from Donald Francis Tovey, who, in his essay on "Wagner in the Concert Room," objurgated: "I have no use for the prelude to the third act of *Lohengrin*, which relapses very successfully into Wagner's vulgarest early style and fizzles out more ineptly than most fragments . . ."). This, however, is not to deny its efficacy as a spectacular showpiece for orchestra, and



Richard Wagner in 1868

one that has been used for that purpose for years, even if there is no tradition dating back to Wagner's own choice of excerpts for his purely orchestral programs.

As the second act of *Lohengrin* ends, the curtain falls on the brilliant processional chorus which accompanies the entry of Lohengrin and Elsa into the church for their wedding as Ortrud gestures conspiratorially at Elsa. The third-act Prelude is a musical depiction of the wedding festivities (or, at least, this is how it's usually described) and holds a unique place in Wagner's output for having no specific thematic relationship whatsoever to its associated opera, although the concert-hall ending generally used does forestall the flourish of the closing measures with an ominous statement of the "don't-ask-any-questions" motif with which Lohengrin warns Elsa in Act I.* There are two principal themes (close cousins, in fact, each being propelled by an ascending triplet gesture) stated fortissimo at the outset, and twice each. The first is punctuated by the full percussion battery; the second, given first to horns, bassoons, and cellos against a shimmering backdrop of upper-string triplets, is strengthened upon its restatement with tuba and trombones ("in which presentment," observes Ernest Newman, "it is generally vulgarised by conductor and players alike"). A return to the opening music is short-circuited to bring in a less noisy middle section, which emphasizes the woodwinds before coming back via an instant modulation to the rowdiness of the beginning.

—Marc Mandel

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*In staged productions, the Prelude winds down into a subdued wedding hymn—associated in this country with the words "Here comes the bride . . ."—as the curtain rises on the bridal chamber.

The concert ending generally used and which will be heard at this performance is the one by Engelbert Humperdinck (of *Hansel and Gretel* fame). It is also referred to as the "Toscanini ending," since it was favored by that conductor and may be heard on his recordings with both the New York Philharmonic and the NBC Symphony.

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Jean Sibelius
Symphony No. 6, Opus 104

Jean (Johan Julius Christian) Sibelius was born at Hämeenlinna (Tavestehus in Swedish), Finland, on 8 December 1865 and died at Järvenpää, near Helsingfors (Helsinki), on 20 September 1957. He took the gallicized form of his first name in emulation of an uncle. Though he refers to plans for his Sixth Symphony in a letter dating from May 1918, Sibelius completed the work only in February 1923; he conducted the first performance on the 19th of that month in Helsinki—the last time he conducted in Finland. The first American performance was given by the Philadelphia Orchestra under Leopold Stokowski on 23 April 1926. The score calls for two flutes, two oboes, two clarinets and bass clarinet (the latter used in no other Sibelius symphony), two bassoons, four horns, three trumpets, three trombones, timpani, harp, and strings.

This symphony is a hard nut to crack. Indeed, had Sibelius called it a "symphonic fantasia"—the title he considered using for his Symphony No. 7—we would probably worry less about its deviations from what we generally take a "symphony" to be and instead accept its particularities for what they represent: the product of a composer whose notions of "symphony" and "tone poem" are inextricably combined, whose major symphonic works successfully inhabit both those worlds.

Sibelius's affinity for his country's land and folklore is apparent in his music from the start. In April 1892, the first performance of the twenty-six-year-old composer's eighty-minute-long symphonic poem *Kullervo* for soloists, male chorus, and orchestra proved something of a national event. Soon after this came *En Saga*, written for Robert Kajanus, conductor of the Finnish National Orchestra; shortly after, Sibelius

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wrote the *Karelia* Suite for an historical pageant at the University of Helsingfors. Other tone poems would include the four episodes of the *Lemminkäinen* Suite (begun 1895; *The Swan of Tuonela* is the third of these four), *Finlandia* (1900), *Pohjola's Daughter* (1906), and, much later, *Tapiola* (1926, the only major orchestral work to follow the Symphony No. 7 of 1924, an Eighth Symphony apparently having been completed but, in all likelihood, destroyed).

At the same time, a sense of geography informs the symphonies: Sibelius's writing for the strings can be biting and jagged on the one hand, open and ethereal on the other. Woodwinds frequently undulate in pairs, suggesting, perhaps, the flutter of birds against an ocean backdrop. Groundswells of brass and drums, rocking figures throughout the orchestra, somehow seem relevant to the Nordic land- and seascape. Bengt de Törne, one of Sibelius's biographers, recalled that "One day I mentioned the impression which always takes hold of me when returning to Finland across the Baltic, the first forebodings of our country being given us by low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty, inhabited by hundreds of white sea-gulls. And I concluded by saying that this landscape many centuries ago was the cradle of the Vikings. 'Yes,' Sibelius answered eagerly, and his eyes flashed, 'and when we see those granite rocks we know why we are able to treat the orchestra as we do!'"

In a letter of 20 May 1918, Sibelius wrote of plans for his Fifth, Sixth, and Seventh symphonies:

> *My new works—partly sketched and planned.*
>
> My Fifth Symphony in a new form—practically composed anew, I work at it daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the first movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal.
>
> The Sixth Symphony is wild and impassioned in character. Sombre with pastoral contrasts. Probably in four movements with the end rising to a sombre roaring of the orchestra, in which the main theme is drowned.
>
> The Seventh Symphony. Joy of life and vitality, with appassionato passages. In three movements—the last an "Hellenic rondo."
>
> All this with due reservation . . . It looks as if I were to come out with all of these three symphonies at the same time.
>
> As usual, the sculptural more prominent in my music. Hence this hammering on

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the ethical line that takes hold of me entirely and on which I must concentrate and hold out.

With regard to symphonies VI and VII the plans may possibly be altered according to the development of the musical ideas. As usual, I am a slave to my themes and submit to their demands.

By all this I see how my innermost self has changed since the days of the IV. symphony. And these symphonies of mine are more in the nature of professions of faith than my other works.

By the time he wrote this letter, Sibelius had already conducted the premiere of the Fifth Symphony on 8 December 1915, his fiftieth birthday. A revised version followed a year later, the final version only in November 1919. The Sixth Symphony was completed in February 1923, the Seventh in March 1924. The ideas outlined by Sibelius in May 1918 ultimately intermingled in ways he could not have foreseen; the specific adjectives don't entirely apply to the works he finally completed. But it is in the area of large structure, the overall shape of these works, that his early thoughts are particularly interesting. It was the Fifth Symphony, not the Seventh, that turned out in three movements, while the Seventh emerged as a single, twenty-two-minute span. The Sixth Symphony, while hardly "wild and impassioned," *did* turn out "in four movements"—but these four movements don't behave in quite the way we expect. And there is the point. Sibelius was an innovator capable of enormous strides as he moved from one work to the next. Each of his symphonies from the Third to the Seventh plays very much by its own rules, questioning or stretching the motion of "symphony" while still remaining interpretable within the context implied by that name, which, as we basically understand it, means a confluence of sounds originated by an orchestra, and typically laid out in four sections called "movements," with a particular thematic and harmonic structure that enables us to follow the musical discourse from beginning

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to end. That said, let us look at just a few of the things that make Sibelius's Symphony No. 6, while still a "symphony," rather strange and mysterious.

As already noted, the four movements don't "behave" as we might expect. Yes, there are four of them, but there isn't a slow movement, and, as Michael Steinberg puts it, "there is virtually no slow *music*" (emphasis added). Were we to impose "normal" expectations, the third movement might fulfill them, since it is fast, scherzo-like in character. But what does "normal" mean after two movements which have defied expectations? Or is there really something about the third movement which conforms? More on that below.

Further, it is hard—and probably irrelevant—to identify recurrent melodic themes. There are "themes" in the sense that certain recognizable *ideas* or moods prevail at different times, and this provides a sense of tension and release, growth and change, as passages of music moving at different rates of speed succeed each other. The device of using slower music unexpectedly to supplant a previous long passage of faster music occurs at several key places and helps provide a foothold, but, intriguingly, these occurrences remain unsettling even after repeated hearings of the work.

What about the harmonies? From the start there is that unsettled, overworldly, even antique character to the music. At the very beginning Sibelius achieves this effect by emphasizing the high strings, as divided second and then first violins, supported only by violas, engage in Palestrina-like polyphony. (In fact, the strings play a predominant role throughout this symphony, even as the woodwinds, brass, and drums add their contributions to the otherwise typically Sibelian texture. Note, too, that this is the only symphony by Sibelius other than his First to include a harp, which provides its own characteristic string sound.) Aside from the airy austerity of the opening, there is a *real* "antique" quality founded in Sibelius's use of modal harmonies. The initial melodic configurations center around the note D, but the constant presence of the note C (rather than C-sharp, the normal "leading tone" of a *do-re-mi* scale

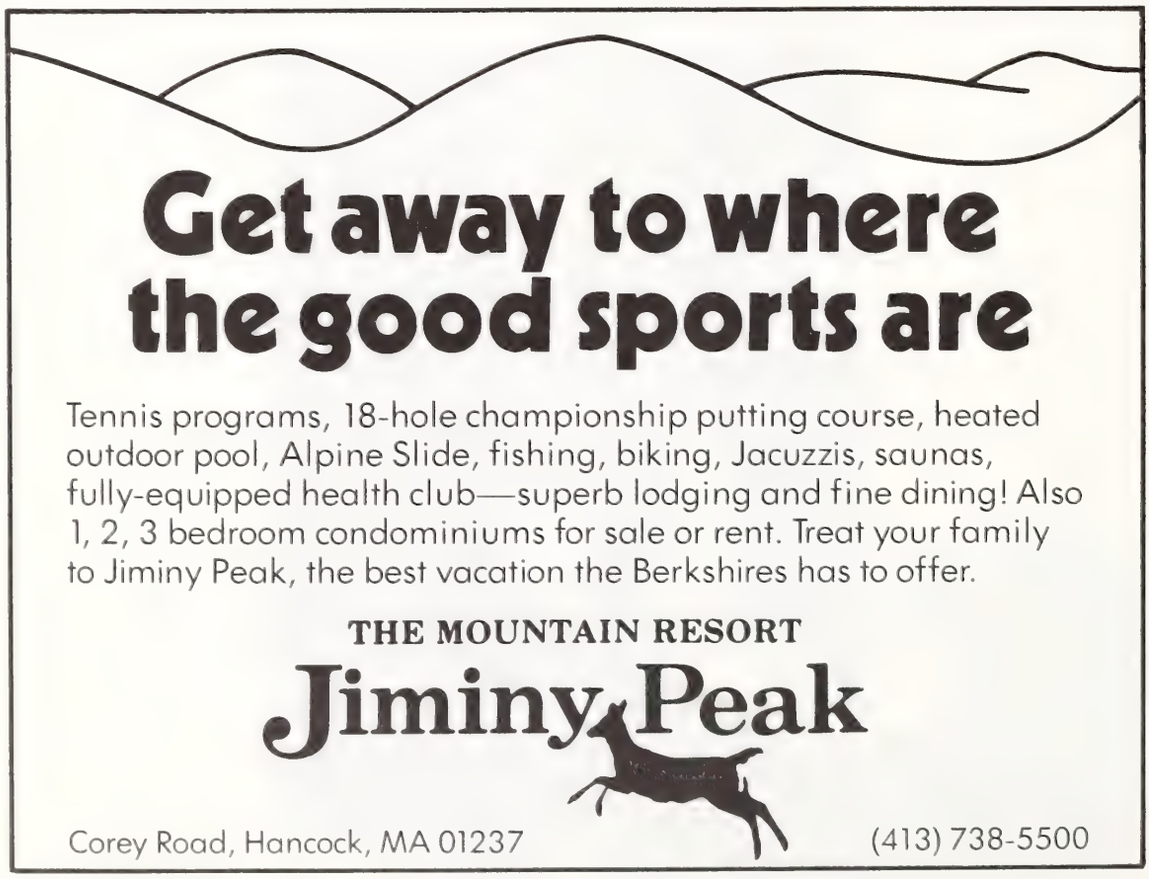


Jean Sibelius

on the home note of D, and which helps define the key of D in both its major and minor modes) harks back to the medieval Dorian mode, which you can hear at the piano by playing the sequence of white notes from D to D.

The C/C-sharp dichotomy is further emphasized in different ways: the first accented chord of the symphony (measure 17) includes a C-sharp as its bass in the second violins, but the C-sharp in the low strings at measures 62-65 is countered by a C-*natural* which sounds against it in the timpani (mm. 64-65). The first music that we can hear as being settled in an actual "key" once the music reaches its real Allegro tempo is in C, thereby negating the earlier suggestion of D through emphasis on a harmonically distant area, and effectively wiping out altogether the C-sharp necessary to define the key of D. Meanwhile, the timpani, typically tuned to the first and fifth notes of the home scale, are here tuned to A, C, and F (there are retunings along the way, however, to include various other notes); only at the end of the third movement do they hammer out the repeated D's which finally and firmly propel the music of that movement onto a closing chord of D minor. Thus, despite suggestions of the Dorian mode, the third movement conforms to "normal" expectation insofar as its final harmony is concerned, in addition to the fact that its character is "right," as observed earlier. But the beginning of the finale takes us once more in a different direction and back to the sound-world of the first two movements.

To return, finally, to the large view, with a look at the ending. The solemn antiphony which begins the last movement harks back to the melodic contours of the symphony's opening, but this is a different sort of music, faster, more personal and conversational in the interplay of its instrumental groupings. The energy level builds, and the music grows increasingly lively and resolute, with plenty of forceful accents and elemental turbulence. A variant of the material which opened the movement



returns to prepare another section of fast music, this leading to the closing pages, in which a final, impassioned prayer gives way to one last, spare comment from the violins and violas—the drum playing first C-natural, and then D, as softly as possible—that had begun the symphony nearly a half-hour earlier. The D of the violins fades into silence, and with that silence the symphony ends.

In his biography of Sibelius (1959), Harold Johnson wrote of the composer's astonishment at the revelations expounded by analysts of his Sixth Symphony. Sibelius's response to their findings: "You may analyze it and explain it theoretically. You may find that there are several interesting things going on. But most people forget that it is, above all, a poem." Further, as Sibelius wrote in May 1918, his symphonies had become "professions of faith," and it is not hard to sense something of this in the way he ends the first, second, and last movements of this symphony with lean, concise phrases virtually devoid of sentiment, as if accepting the inevitability of a larger plan. In Sibelius's Sixth Symphony, as in so much of his music, there is a convergence of the ancient and modern, of the elemental and the spiritual, raising questions with no immediate or apparent answers.

—M.M.

Ludwig van Beethoven
Symphony No. 3 in E-flat, Opus 55, *Eroica*

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. The Eroica *was composed between May and November 1803 with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804, Beethoven conducting. The first public performance took place in Vienna on 7 April 1805. Ureli Corelli Hill and the Philharmonic Society gave the first American performance at the Apollo Rooms in New York on 18 February 1843. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.*

Rarely has any composition been so closely entwined with an anecdote about its composer's life than Beethoven's *Eroica* Symphony and the story of its intended dedication to Napoleon. On the face of it, everything seems direct and simple. Beethoven's friend Ferdinand Ries recalled the incident this way:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now, he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica*.

Stated thus, it appears that Beethoven admired the republican Napoleon, the hero of the French Revolution, and despised the later Napoleon, the emperor and despot.

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But, in fact, the composer's feelings were far more ambivalent and fluctuated wildly over many years. As early as 1796-97 he had composed some patriotic fighting songs which were explicitly anti-French. And when a publisher suggested in 1802 that he compose a sonata to celebrate the Revolution, Beethoven wrote explicitly of his disillusionment with Napoleon for having concluded a Concordat with the Vatican.

Beethoven's notion of dedicating a symphony to Napoleon, formed while he was writing the piece in the summer of 1803, had already begun to weaken by October of that year when he found out that his patron, Prince Lobkowitz, would be willing to pay a good fee for the dedication and performance rights for six months. The composer then thought of entitling the symphony "*Bonaparte*" but dedicating it to Lobkowitz. This was apparently the state of affairs in May 1804 when he heard from Ries the disconcerting news that Napoleon had declared himself emperor and (according to Ries's account) tore up the title page and rewrote it as "*Sinfonia eroica*" ("heroic symphony").

Unfortunately, however accurate Ries's recollection may be in the broad outline, it is mistaken in the final point: the title *Eroica* was not used until the parts were published over two years later. The title page that Beethoven tore up may have been that to his own autograph manuscript (which has since disappeared), but another manuscript (in the hand of a copyist) which was in Beethoven's possession reveals his outburst of emotion. The copyist had headed the manuscript "*Sinfonia Grande Intitulata Bonaparte*," but the last two words are crossed out and almost obliterated. Still, at some point, Beethoven himself added the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte") in pencil on the title page, suggesting that he later reconsidered his emotional outburst. This reconsideration may have taken place already by August 1804, when he wrote to the publishers Breitkopf & Härtel in Leipzig to offer his

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By 1805, though, war broke out again between Austria and France after a peace that had held since about 1800. A title like *Bonaparte* would have marked Beethoven as politically suspicious at best. Thus, when it was published in 1806, the work became known as *Sinfonia eroica*. The heroism involved is not revolutionary propaganda of the true believer; it includes death as well as affirmation. Beethoven's recent biographer, Maynard Solomon, sees the symphony as Beethoven's rejection of the heroic ideals of the Revolution that had been spawned in the Enlightenment, owing to the fatal imperfection of the ruler, whose coming proved to be less than totally enlightened.

The thing that astonished early listeners most of all, perhaps, was the unusual length of the symphony: it ran almost twice as long as any symphony written to that date. But the first movement has not simply doubled its size with twice as many measures in each section. Rather, the proportions are changed. Although the exposition and recapitulation remain roughly the same size, the development grows to mammoth size and becomes the longest part of the movement; and the coda, far from being a perfunctory closing fanfare on the home key, becomes almost as long as the exposition. How is this possible? The answer lies basically in the new concentration of musical ideas, and their harmonic implications.

The first movement of the *Eroica* has not a single theme that stands complete in and of itself, no melody that runs its course and comes to a full stop. On the contrary, things begin in a straightforward way but shade off immediately into doubt and ambiguity. The tenth note—a C-sharp that Beethoven leaves dangling uncomfortably at the end (and that was part of his earliest sketch)—infuses enough energy to generate the lengthy musical discourse, one function of which is to explain the meaning of the C-sharp, a note that does not belong in the key of E-flat. The troublesome note appears in every conceivable context, as if Beethoven is trying to suggest each time, "Perhaps *this* is its true meaning." Only at the very end of the movement do we hear the opening musical idea presented four successive times (with orchestral excitement building throughout) as a complete melody *without* the disturbing C-sharp. But a great deal also happens in that monumental first movement aside from the issue of



E-flat and C-sharp. Beethoven's control of the constant flux of relative tension and relative relaxation from moment to moment throughout that gigantic architectural span remains one of the most awe-inspiring accomplishments in the history of music.

Although the first movement is perhaps the most remarkable in terms of the degree of new accomplishment it reveals, each of the other movements of the symphony is justly famous in its own right. The Adagio assai generated heated discussion as to the appropriateness of including a funeral march in a symphony; it is Beethoven at his most sombre. No attentive listener can fail to be moved by the shattering final measures in which the dark march theme of the opening returns for the last time, truncated, broken into fragments in a dying strain: a convincing demonstration of the power inherent in the music of silence.

The whirlwind of activity in the scherzo scarcely ceases for a moment. All suggestion of the traditional *menuetto* of symphonic third movements vanishes before a torrent of rushing notes and the irregular phrase structure of the opening. The three horns have an opportunity to show off in the Trio.

The last movement recalls one of Beethoven's major successes of the years immediately preceding—his ballet music for *The Creatures of Prometheus*. Its closing dance contained a musical idea that he had later worked into a set of piano variations (now known anachronistically as the "*Eroica* Variations") and to which he returned still later for the finale of the Third Symphony. Once again Beethoven produced a set of variations, sometimes using the bass of the theme, sometimes the melody. After the tension of the beginning movement and the sombre darkness of the funeral march, not to mention the near-demonic energy of the scherzo, this finale, with its cheerful, whistleable little tune varied in charming and characteristic ways, seems perhaps a little naive. Still, the fugal section in the center of the movement lends some density, and the wonderfully expressive oboe solo, accompanied by clarinets and bassoons in the Poco Andante just before the final rush to the end, lends an unexpected poignancy. The conclusion, with virtuosic outbursts on the horns and the energetic fanfares of the full orchestra, brings a satisfying close.

Many years later (though before he had composed the Ninth Symphony), Beethoven maintained that the Third remained his favorite of all his symphonies. In saying this, he no doubt recognized what listeners have felt ever since: that in the *Eroica* they first know the mature Beethoven, the composer who has held such a grip on the public imagination and on the attention of later composers. They know the Artist as Hero, a role that was eagerly sought by the romantics after Beethoven's time and remains, perhaps, the most frequently encountered image of the artist to this day.

—Steven Ledbetter

Emanuel Ax



Pianist Emanuel Ax has won some of the most prestigious prizes in the music world, performed with virtually every major orchestra in the world, and given countless recitals in all the great concert halls. Mr. Ax caught the attention of critics in 1974 when, at age twenty-five, he won the first Arthur Rubinstein International Competition held in Tel Aviv. Five years later he captured the coveted Avery Fisher Prize. With many best-selling albums and top awards to his credit, Mr. Ax has achieved an astonishingly successful recording career and has recently become an exclusive CBS Masterworks recording artist. His collaborations with cellist Yo-Yo Ma have earned him Grammy awards for the Brahms sonatas in 1985 and the Beethoven sonatas in 1986. Past honors include Grammy nominations for his recordings of the Chopin concertos, Schumann's *Humoreske* and *Fantasiestücke*, the Brahms D minor piano concerto with the Chicago Symphony under James Levine, and the Brahms piano quintet with the Cleveland Quartet. He has also recorded all the Beethoven concertos with André Previn and the Royal Philharmonic.

Mr. Ax's 1986-87 season included performances with the Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, Montreal Symphony, New York Philharmonic, Philadelphia Orchestra, and the Philharmonia Orchestra, among others; chamber music at the Suntory Festival in Tokyo as part of a two-week series of concerts celebrating the opening of the new Suntory Hall; and tours throughout the United States with the Cleveland Quartet and with Yo-Yo Ma. His summer festival schedule includes the Proms with the City of Birmingham Symphony Orchestra under Simon Rattle, Tanglewood, Ravinia, Blossom, Saratoga, Great Woods, the Hollywood Bowl, and Mostly Mozart. Highlighting his 1987-88 season are his debut with the Berlin Philharmonic under Andrew Davis, tours with Isaac Stern and Yo-Yo Ma throughout the Far East and the United States, performances of the Beethoven sonatas with Mr. Ma in Paris, Florence, Milan, and Zurich, and engagements at André Previn's Festival in London and the Bath Festival. His orchestral engagements include the Cincinnati Symphony, the Los Angeles Philharmonic, the Detroit Symphony, the Philharmonia Orchestra, the St. Louis Symphony, and the Toronto Symphony. His busy recital schedule takes him to Carnegie Hall, Chicago, and Los Angeles.

Born in Lwow, Poland, Emanuel Ax moved to Winnipeg, Canada, with his



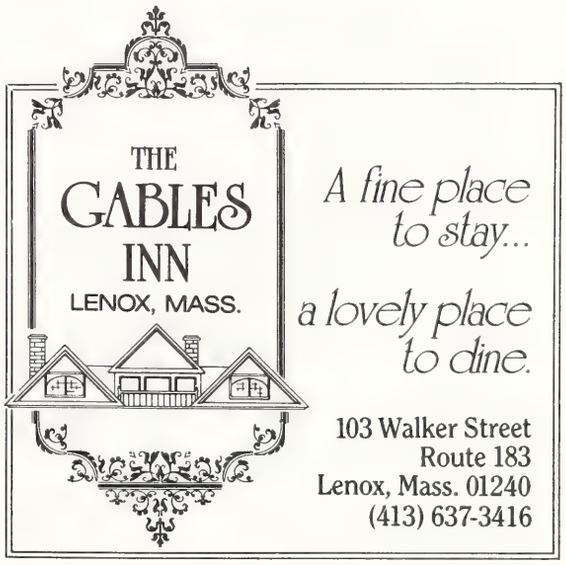
family as a boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholar Boys Club of America, and he subsequently won the Young Concert Artists' Michaels Award. His only piano teacher was Mieczylaw Munz. He is a graduate of Columbia University, where he majored in French. Mr. Ax has appeared regularly with the Boston Symphony Orchestra since his first Tanglewood appearance in 1978.

Young Uck Kim



For the past two decades, violinist Young Uck Kim has been performing regularly on three continents. In addition to recitals and annual concert tours with orchestra, Mr. Kim's schedule regularly includes special projects to which he is deeply committed. One such project was the premiere of the Hans Vogt Violin Concerto with the Bayerischer Rundfunk in 1983; the piece was written for Mr. Kim, and he collaborated on it with the composer, subsequently recording it after performances throughout Germany. Another recent project was the two-year preparation and performance of the complete Mozart sonatas for piano and violin with Peter Serkin, Mr. Kim's friend and former classmate. Together they performed the complete cycle of sonatas in New York and in single performances in more than twenty other cities during the 1984-85 season. The success of this venture inspired Messrs. Kim and Serkin to begin work on the complete Beethoven sonatas for future presentation. As a member of the Ax-Kim-Ma Trio with pianist Emanuel Ax and cellist Yo-Yo Ma, Mr. Kim performed in the Far East during the 1987-88 season to sold-out houses and standing ovations. During the past few years he has appeared with such major American orchestras as those of Chicago, Cleveland, St. Louis, New York, Los Angeles, and Philadelphia, and he has performed solo recitals in cities from San Francisco to Chicago to New York. Summer seasons have included the Blossom Festival with the Cleveland Orchestra, the Mostly Mozart Festival in New York, the Hollywood Bowl in Los Angeles, and performances at the Ravinia Festival in Chicago. In Europe he has performed at the Salzburg, Spoleto, and Edinburgh festivals and the London Proms. The 1987-88 season brings return engagements with the New York Philharmonic and St. Louis Symphony, and performances of the Vogt Violin Concerto with the Dresden State Orchestra in East Germany.

Young Uck Kim was born in Seoul, Korea, and attended the Curtis Institute of Music in Philadelphia, where he studied with Ivan Galamian. This past



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May Mr. Kim marked the anniversary of his United States debut, which took place with Eugene Ormandy and the Philadelphia Orchestra. His appearances with the Ax-Kim-Ma Trio this week are his first at Tanglewood.

Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital when he was five. By the time he was nineteen he was being compared with such masters as Mstislav Rostropovich and Pablo Casals. One of the most sought-after musicians of our time, Mr. Ma has appeared with eminent conductors and orchestras in all the music capitals of the world. Highly acclaimed for his ensemble playing, he is deeply committed to performing and recording the vast chamber music literature. His string quartet collaboration with Gidon Kremer, Kim Kashkashian, and Daniël Phillips has led to a recently released album of Schubert quartets, and his duo-recital collaboration with pianist Emanuel Ax has resulted in many recordings, including the complete Beethoven and Brahms cello sonatas. Mr. Ma and Mr. Ax also play in trio performances with violinist Young Uck Kim and plan to record the Dvořák trios during the coming season. Mr. Ma's various projects with Isaac Stern have included a recent recording of the Brahms Double Concerto with the Chicago Symphony and the Brahms piano quartet with Emanuel Ax and Jaime Laredo. An exclusive CBS Masterworks artist, Mr. Ma has been honored with Grammy awards in each of the last four years. Mr. Ma's commitment goes beyond performing and recording. At Tanglewood, in addition to his Boston Symphony and chamber ensemble performances, he teaches at the Tanglewood Music Center. He recently conducted a week of master classes at the Gregor Piatigorsky Seminar for Cellists. He currently serves on the Massachusetts Council on the Arts and Humanities, and he is Honorary Artist Chairman of Young Audiences for 1987.

This summer, in addition to his appearances at Tanglewood, Mr. Ma will perform at the Mostly Mozart Festival with Emanuel Ax and Young Uck Kim. In the same program, he will be joined by students of the Tanglewood Music Center in the Mendelssohn Octet. He will also appear with the Philadelphia Orchestra at the Saratoga Performing Arts Center. Highlights of his 1987-88 season include a tour with Isaac Stern and Emanuel Ax throughout the Far East and the United States, culminating at Carnegie Hall. He again teams with Emanuel Ax for duo-recitals in the United States and Europe, and he joins David Zinman and the Baltimore Symphony on tour and to record the Barber

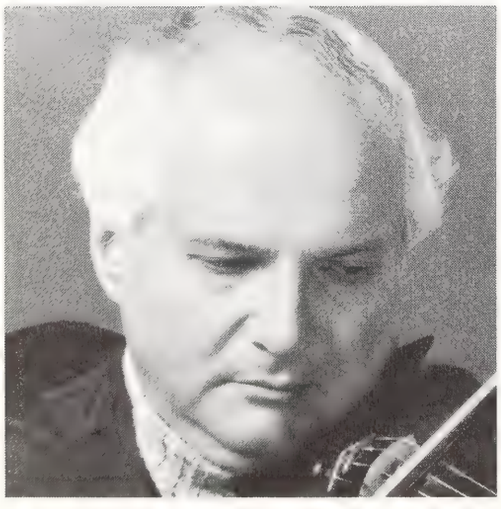
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and Britten concertos. Also planned are a tour of the U.S.S.R. and performances of the complete Bach cello suites in San Francisco, Pasadena, and Boston. Future projects include three new concertos, currently being written for him by André Previn, Oliver Knussen, and H.K. Gruber.

Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at the age of four. He later studied with Janos Scholz and in 1962 began his studies with Leonard Rose at the Juilliard School. A graduate of Harvard University, he resides with his wife Jill, son Nicholas, and daughter Emily in Winchester, Massachusetts. At present he plays two cellos: a 1733 Montagnana from Venice and a 1712 Stradivarius loaned to him by Jacqueline du Pré. Mr. Ma made his Boston Symphony Orchestra debut in February 1983 and has performed regularly with the orchestra both at Symphony Hall and at Tanglewood, as well as on tour with the orchestra in Europe in 1984. With Seiji Ozawa and the orchestra he has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto for CBS Masterworks.

Amnon Levy



Amnon Levy's musical career began in Tel Aviv, where he was born. After hearing him play, Jascha Heifetz urged his teachers to send him to America for further study, and he continued his training at the Juilliard School and the Curtis School of Music. Mr. Levy joined the second violins of the Boston Symphony in 1964, moving in 1972 to the first violin section. He was soloist with Arthur Fiedler and the Boston Pops on several occasions, performing concertos of Mozart, Tchaikovsky, and William Walton. While a solo artist with orchestras in Israel he played for the Israeli Army, and he has also been soloist with orchestras throughout this country and in Mexico.

Burton Fine



BSO principal violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. He auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. As a teacher of viola and chamber music, Mr. Fine is on the faculties of the New England Conservatory of Music and the Tanglewood Music Center. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players, and he has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony and Boston Pops. With harpist Susan Miron and flutist

Fenwick Smith, he is a member of the Melisande Trio. Mr. Fine studied for four years with violinist Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania, where he earned a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of Technology. Mr. Fine may be heard on the CBS release of Strauss's *Don Quixote* with cellist Yo-Yo Ma and the Boston Symphony Orchestra under the direction of Seiji Ozawa.

Sato Knudsen



Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He was also a member of the Piatigorsky Seminar in Los Angeles and a fellowship student for two summers at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra Mr. Knudsen was associate principal cellist of the San Antonio Symphony; prior to that he performed with the Boston Pops, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio he performed in Carnegie Recital Hall, Jordan Hall, on WQXR-FM in New York, and WGBH-FM in Boston, as well as throughout New England.

Lawrence Wolfe



Lawrence Wolfe is a native of Boston and a graduate of the New England Conservatory of Music, where he studied double bass with Leslie Martin and Gary Karr. As a student at the Tanglewood Music Center he was awarded the Albert Spaulding Prize for the most promising instrumentalist. When he joined the Boston Symphony Orchestra in 1970 he was its youngest member; in 1981 he was appointed assistant principal bass of the BSO and principal bass of the Boston Pops. Mr. Wolfe has performed as soloist with both the BSO and Pops, and his recital appearances throughout the northeast have included Carnegie Hall



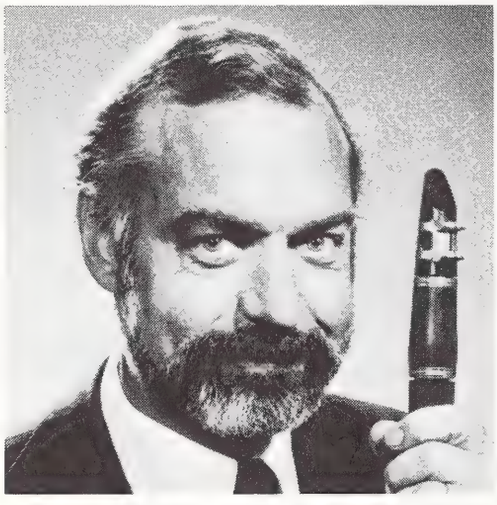
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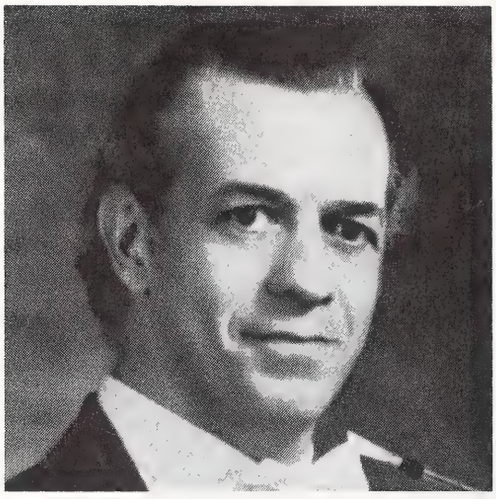
and Jordan Hall. He has appeared as performer and conductor with the contemporary music ensemble Collage, and he is conductor of the Boston Radio Orchestra. Mr. Wolfe's record, "Lawrence Wolfe, Double Bass," on Titanic records, led to his appointment as a judge at the 1982 International Double Bass Competition on the Isle of Man in England. He is currently on the faculties of Boston University and the New England Conservatory.

Peter Hadcock



Peter Hadcock is E-flat clarinetist and assistant principal clarinetist of the Boston Symphony Orchestra, which he joined in 1965. Mr. Hadcock holds a bachelor's degree and performer's certificate from the Eastman School of Music. He has played solo and chamber music recitals throughout the northeast, and he has presented master classes in the United States and in the People's Republic of China. Mr. Hadcock has taught at the State University of New York at Buffalo and at the Hartt School of Music in Connecticut. Currently on the faculties of the New England Conservatory and the Tanglewood Music Center, he was visiting professor of clarinet at Eastman in the spring of 1982. Mr. Hadcock has edited music for International Music Publishers, has had articles published in several magazines, and has compiled a book of excerpts for E-flat clarinet. He has recorded for Northeast Records, and for Deutsche Grammophon with the Boston Symphony Chamber Players.

Matthew Ruggiero



Matthew Ruggiero plays bassoon in the Boston Symphony Orchestra and is principal bassoon of the Boston Pops. Born in Philadelphia, Mr. Ruggiero graduated from the Curtis Institute of Music in 1957 after studying with Ferdinand del Negro, Sol Schoenbach, and Marcel Tabuteau. Before joining

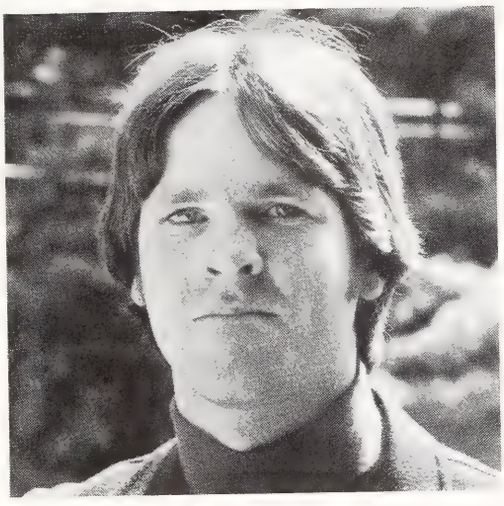
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the BSO in 1961 he played with the National Symphony in Washington, D.C., and was solo bassoonist at the Marlboro Music Festival under the direction of Rudolf Serkin. In 1967 he toured the Soviet Union with the Boston Symphony Chamber Players.

Richard Sebring



Richard Sebring joined the Boston Symphony Orchestra in the fall of 1981 and became associate principal horn of the BSO and principal horn of the Boston Pops in 1982. A student of Thomas Newell, he attended the University of Indiana, where he played solo horn with the University of Indiana Symphonic Wind Ensemble, and he graduated in 1979 from the University of Washington, where he studied with J. Christopher Louba. In 1979 he was a fellowship student at the Tanglewood Music Center, after which he played principal horn for the Rochester Philharmonic. Before joining the BSO he played principal horn with the Opera Company of Boston, and he has also played with the Boston Ballet, the Pro Arte Chamber Orchestra, and other musical organizations. He also performs with the contemporary music ensemble Musica Viva in Boston.

Jonathan Menkis



After receiving his bachelor's degree from Ithaca College in 1981, Jonathan Menkis joined the Sacramento Symphony Orchestra as associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis has performed with the Colorado Philharmonia Orchestra, the Colorado Music Festival, and the American Wind Symphony Orchestra. He is a member of the faculty of the New England Conservatory of Music.



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Michael Tilson Thomas



Born and trained in America, Michael Tilson Thomas has an international career as a conductor, pianist, and educator. In the United States he regularly conducts such major orchestras as the Chicago, Boston, Pittsburgh, and San Francisco symphonies; in Europe he conducts the Berlin Philharmonic, the Bayerischer Rundfunk in Munich, l'Orchestre National de France, the Vienna Symphony, the Israel Philharmonic, and the London Symphony, of which he has just been named Principal Conductor-designate. Born in Los Angeles, Mr. Thomas represents the third generation of his family to have followed an artistic career. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish theater in America. His father, Ted Thomas, was a member of the Mercury Theatre Company before moving to Los Angeles, where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures. Mr. Thomas started playing the piano at the age of five. A *summa cum laude* graduate of the University of Southern California, he studied conducting and composition with Ingolf Dahl and piano with John Crown. For four years he was conductor of the Young Musicians Foundation Orchestra of Los Angeles, during which time, when he was nineteen, he was also assistant conductor and musical assistant at Bayreuth. In 1969, a year after winning the Koussevitzky Prize at Tanglewood, he became assistant conductor of the Boston Symphony Orchestra. Less than a month later he won national attention when he suddenly replaced the orchestra's ailing music director, William Steinberg, in the middle of a concert at Lincoln Center. He led thirty-seven more BSO concerts that season, was appointed associate conductor, and remained with the Boston Symphony until 1974, also serving as music director of the Buffalo Philharmonic from 1971 to 1979. From 1971 to 1977 he directed the nationally televised Young People's Concerts of the New York Philharmonic. From 1981 to 1985 he served as a principal guest conductor of the Los Angeles Philharmonic.

Now an exclusive CBS Masterworks recording artist, Mr. Thomas has earned numerous Grammy nominations and international awards. Besides his ability as a conductor, he is recognized as a dynamic teacher. He has given two series of music lecture/demonstrations at Carnegie Hall, and he was artistic director of the Los Angeles Philharmonic Institute from 1982 to 1985. In 1986 he became principal conductor and music director of the newly established Great Woods Center for the Performing Arts. Mr. Thomas's operatic credits include the American premiere of the complete *Lulu* at the Santa Fe Opera, Wagner's *Der fliegende Holländer* at the Orange Festival in France, Janáček's *The Cunning Little Vixen* at the New York City Opera, Beethoven's *Fidelio* with Houston Grand Opera, *La bohème* with the Los Angeles Philharmonic Institute Orchestra at the Hollywood Bowl, a concert version of *Tosca* with the Pittsburgh Symphony at Great Woods, and his September 1986 Chicago Lyric Opera debut with *La bohème*. Mr. Thomas directed a major Gershwin Festival at the Brooklyn Academy of Music this past March, marking the fiftieth anniversary of the composer's death. He made his most recent Boston Symphony Orchestra appearances with two subscription programs this past February at Symphony Hall.

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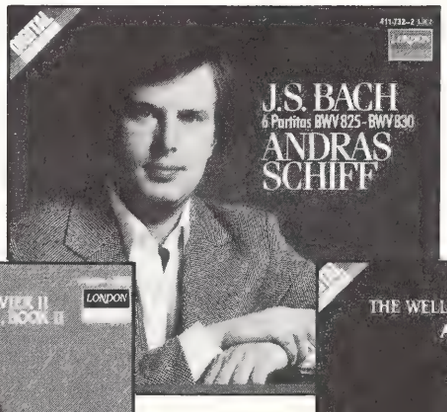
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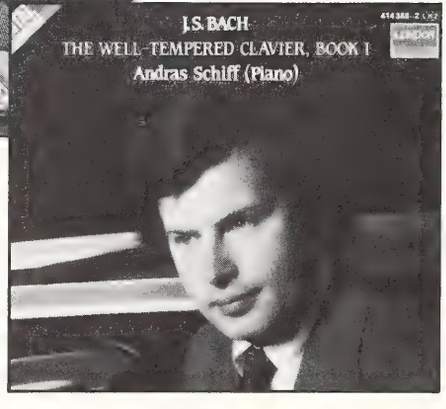








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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Saturday, 22 August at 8:30

Please note that tonight's concert will be conducted by BSO Assistant Conductor Carl St. Clair and BSO Music Director Seiji Ozawa, replacing Michael Tilson Thomas, who is ill. Please note, too, the following change of program order:

CARL ST. CLAIR conducting

BRAHMS — Serenade No. 2 in A, Opus 16
- Allegro moderato
- Scherzo: Vivace
- Adagio non troppo
- Quasi menuetto
- Rondo: Allegro

INTERMISSION

MOZART — Symphony No. 35, in D, K.385, *Haffner*
- Allegro
- Andante
- Menuetto; Trio
- Finale: Presto

SEIJI OZAWA conducting

MOZART — Piano Concerto No. 20 in D minor, K.466
- Allegro
- Romanza
- Rondo: Allegro assai

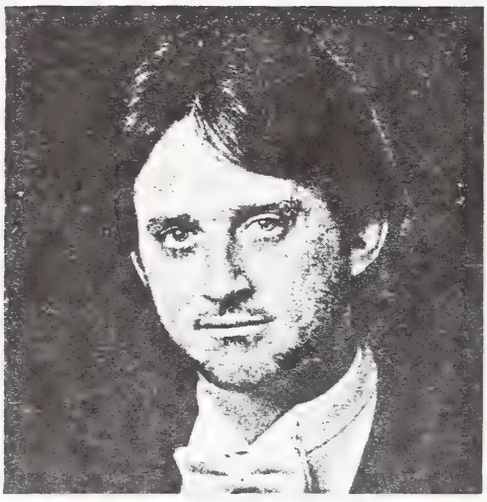
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András Schiff plays the Steinway piano.

Carl St. Clair



Carl St. Clair was appointed an assistant conductor of the Boston Symphony Orchestra following auditions at Symphony Hall in January 1986. Mr. St. Clair came to the attention of Seiji Ozawa in 1985, when he was selected as a Conducting Fellow at the Tanglewood Music Center. As a Fellow he worked with Ozawa, Leonard Bernstein, Gustav Meier, André Previn, and Kurt Masur, and was chosen to share the podium with Mr. Bernstein in a special concert performed by the Tanglewood Music Center Orchestra to honor the eighty-fifth birthday of Aaron Copland. Returning to Tanglewood in 1986 as Boston Symphony Orchestra Assistant Conductor-designate, Mr. St. Clair made his unscheduled debut with the orchestra when, on two hours notice, he replaced ailing guest conductor Gennady Rozhdestvensky, leading two programs of music by Tchaikovsky, Prokofiev, and Shostakovich to the acclaim of audience, critics, and the orchestra. During the 1986-87 season he led Boston Symphony Orchestra Youth Concerts, conducted the Boston Symphony Chamber Players, and made his debut with the Boston Pops. In October 1987 he will lead BSO subscription concerts at Symphony Hall.

A native of Texas, Mr. St. Clair began his musical studies at age six and was a National Federation of Music Clubs award-winner in piano. He received a bachelor of music education degree with honors from the University of Texas at Austin, studying trumpet, violin, winds, percussion, and voice. Continuing his studies there, he received a master of music degree in opera and orchestral conducting in 1976 under the guidance of Dr. Walter Ducloux, a student of Felix Weingartner and assistant to Arturo Toscanini with the NBC Symphony Orchestra.

Mr. St. Clair's professional conducting career began in 1978, when he was appointed to the conducting faculty at the University of Michigan, a position he held until 1985. During that time he was conductor of the Philharmonia Orchestra and music director and conductor of the Contemporary Directions Ensemble, performing a wide range of orchestral repertoire, ballet, opera, and film scores. His credits also include numerous American and world premiere performances, and he has worked with many distinguished composers, including Alberto Ginastera, George Crumb, Elliott Carter, Leslie Bassett, William Bolcom, Ernst Krenek, John Harbison, George Perle, and Karel Husa. At the request of Ross Lee Finney, Mr. St. Clair conducted the New York concert celebrating that composer's seventy-fifth birthday. For the summers 1981 through 1985, Mr. St. Clair was conductor and artistic director of the Sinfonietta and music director of the Festival Orchestra at the Interlochen Center for the Arts. He became a finalist in the Exxon Conductors Program in 1982, winning a competition held with the Indianapolis Symphony Orchestra. In addition to his position with the Boston Symphony Orchestra, Mr. St. Clair is currently music director and conductor of the Ann Arbor Symphony Orchestra and music director of the Cayuga Chamber Orchestra of Ithaca, New York. He is on the conducting faculty of the New England Conservatory of Music, and he is active as a guest conductor.

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Saturday, 22 August at 8:30

MICHAEL TILSON THOMAS conducting

MOZART — Symphony No. 35, in D, K.385, *Haffner*
- Allegro
- Andante
- Menuetto; Trio
- Finale: Presto

MOZART — Piano Concerto No. 20 in D minor, K.466
- Allegro
- Romanza
- Rondo: Allegro assai

ANDRÁS SCHIFF

INTERMISSION

BRAHMS — Serenade No. 2 in A, Opus 16
- Allegro moderato
- Scherzo: Vivace
- Adagio non troppo
- Quasi menuetto
- Rondo: Allegro

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Wolfgang Amadè Mozart
Symphony No. 35 in D, K.385, *Haffner*

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed the six movements of a serenade from which he took the four movements of this D major symphony, K.385, in Vienna at the end of July and beginning of August 1782. The present form of the symphony took shape the following winter, and it received its premiere on 29 March 1783 in Vienna. Carl Bergmann conducted the Germania Musical Society in the American premiere, which took place in Baltimore in January 1850. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings. The flutes and clarinets are a late addition, made when the composer recast the work into four movements.

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner* Serenade, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some suitable music from Wolfgang. This happened not long after the younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready

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for his forthcoming wedding to Costanze Weber, which was to take place on 4 August. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)

Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on 20 July. But he promised to burn the midnight oil so as to be able to send something—one movement at a time—by each post (which is to say, twice a week). Not until a week later, on the 27th, did he make his first shipment, though, and it was only a single movement:

> You will be surprised and disappointed to find that this contains only the first Allegro, but it has been quite impossible to do more for you, for I have had to compose in a great hurry a serenade [K.388, 348a], but only for wind instruments (otherwise I could have used it for you too). On Wednesday the 31st I shall send the two minuets, the Andante, and the last movement. If I can manage to do so I shall send a march too. If not, you will just have to use the one in the Haffner music [i.e., from the *Haffner* Serenade of 1776], which hardly anyone knows.

But when the next post-day came, he had finished only the last movement, and sent this apology to his father:

> I am really unable to scribble off inferior stuff. So I cannot send you the whole symphony until next post-day. I could have let you have the last movement, but I prefer to dispatch it all together, for then it will cost only one postage.

So much for the intention of sending one movement by each post!

There seems to be a letter missing, for by 7 August, Mozart was sending the march—an extra, introductory sort of movement not part of the main work—which suggests that he had already sent along the middle movements that had not yet been finished on 31 July. His only other comment about the music at this time is a performance instruction: "The first Allegro must be played with great fire, the last—as fast as possible."

There is no evidence regarding the exact date of the premiere. Leopold presumably prepared the work for performance, and we may assume that the serenade was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send "the new symphony which I composed for Haffner at your request." He was planning a concert for Lent (the most popular time for con-



certs, since opera houses and theaters were closed), and he wanted to include this new work.

Leopold sent the original score back to Vienna; when Wolfgang saw it again, he wrote: "My new *Haffner* Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." But he chose nonetheless to adapt it to better fit the normal canons of concert use—four movements (with only a single minuet)—and added parts for flutes and clarinets, which had been lacking in the serenade.

Mozart included the revised symphony on a concert that he gave on 29 March 1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an eighteenth-century performance. The concert opened with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic *scena*, a keyboard fugue, and a vocal rondo—and *then* came the finale of the *Haffner* Symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades Mozart had composed for use in Salzburg in being generally lighter in construction, somewhat more loose-limbed than a normal symphony planned as such from the outset (after all, music to be performed as the background to a party is not likely to have had many listeners willing to follow a detailed musical argument with any degree of concentration). Gradually his serenades became more "symphonic," though, less freewheeling, requiring the full attention of the listener, rather than simply the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately



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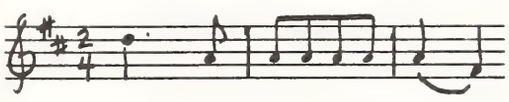
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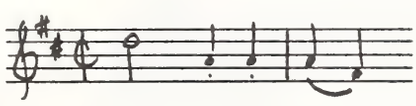
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elaborate, filled with those graces we call "Mozartean." The minuet contrasts a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) to a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "*O wie will ich triumphieren*" from *Die Entführung aus dem Serail*. The opera was first performed on 16 July 1782, just two weeks before the composition of this finale. Osmin's aria begins with the same general melodic shape:



but many more repeated notes, which Mozart cut to the witty minimum for his symphonic movement:



His satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. Mozart was also clearly pleased with the finale to the symphony—enough to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 20 in D minor, K.466

Mozart completed the D minor piano concerto on 10 February 1785 and was soloist in the first performance the very next day. Carl Bergmann led the first American performance with the New York Philharmonic Society and soloist Richard Hoffman on 16 March 1861 at the Academy of Music in New York. The orchestra consists of flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

On 14 February 1785 Leopold Mozart sent his daughter Marianne, called Nannerl by the family, news of her famous younger brother in Vienna: "[I heard] a new and excellent piano concerto by Wolfgang, where the copyist was still at work when we arrived, and your brother didn't even have time to play through the rondo because he had to supervise the copying operation." It was not a unique experience for Mozart: in April of the previous year, for example, he had given, to tumultuous applause, the premiere of his exceedingly difficult violin sonata in B-flat, K.454, with a violinist whom he had not met for a rehearsal, who had barely received her part in time for the concert, and with himself playing from sheets that were blank except for a few stenographic reminders.

Testimony, all that, not just of Mozart's facility and confidence but as well to his popularity in the years just after his move from Salzburg to Vienna in 1781. That popularity reached its crest in 1784-85. On 3 March 1784 he wrote to his father that he had had twenty-two concerts in thirty-eight days, adding, "I don't think that in this

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way I can possibly get out of practice." From this popularity grows the astonishing run of piano concertos that Mozart wrote in those years: eleven of them between February 1784 (K.449 in E-flat) and March 1786 (K.488 in A and K.491 in C minor). What happened later tells an equally vivid story of the dip in Mozart's fortunes. In the remaining not quite six years of his life he wrote just three more piano concertos, the second of them for a journey to Frankfurt, the last for an appearance as supporting artist in a Vienna concert by someone else.

K.466 is one of only two Mozart concertos in a minor key, and of the two it is the stormier. It does not surprise that the young Beethoven made a powerful impression as an interpreter of this piece when he moved to Vienna soon after Mozart's death, and he wrote for it a pair of superbly intelligent and powerfully expressive cadenzas that are still heard more often than any others. And during the nineteenth century, at a time when Mozart was widely perceived as a gifted forerunner of Beethoven, the D minor concerto was the only one of his piano concertos to hold its place in the repertoire.

It shows its temper instantly in an opening that is without theme, all atmosphere and gesture: violins and violas throb in agitated syncopations, most of their energy concentrated on the rhythm, while the pitches at first change little, and low strings anticipate the beats with upward scurries of quick notes. A general crescendo of activity—the bass notes occur twice in each measure rather than just once, the violin melody becomes more active (that is, more like a melody), all the lines push toward higher registers—and the full orchestra enters with flashes of lightning to illumine the scene. Most of what follows in the next few minutes is informed more by pathos than by rage, the most affecting moment of all being reserved for the first entrance—with an almost new melody over an already familiar accompaniment—of the solo piano. And now the witty and serious play of conversation, of exchange of materials can begin, and the opportunity for the pianist to ravish with the plangency of simulated song or to dazzle with mettlesome traversal of brilliant passages.

All these storms eventually recede in a pianissimo fascinatingly seasoned with the distant thud of drums and the low tones, so curiously hollow, of trumpets. The second movement, after this, is by intention mild. Mozart gives no tempo indication; neither does his designation "Romance" denote specific form as much as suggest a certain atmosphere of gently serene songfulness. An interlude brings back the minor mode of the first movement and something of its storms, but this music is far more regular and to that degree less agitating. And in all its formality, Mozart's slow application of



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brakes as he approaches the return of his Romance melody is one of his most masterful strokes of rhythmic invention. The piano launches the finale, a feast of irregularities, ambiguities, surprises, and subtle allusions to the first movement. Its most enchanting feature is perhaps the woodwind tune that is first heard harmonically a bit off-center in F major; then in a delicious variant whose attempt to be serious about being in D minor is subverted by the conquettish intrusion of F-sharps and B-naturals from the world of D major; and again after the cadenza, now firmly in major and on the home keynote of D, determined to lead the ebullient rush to the final double bar.

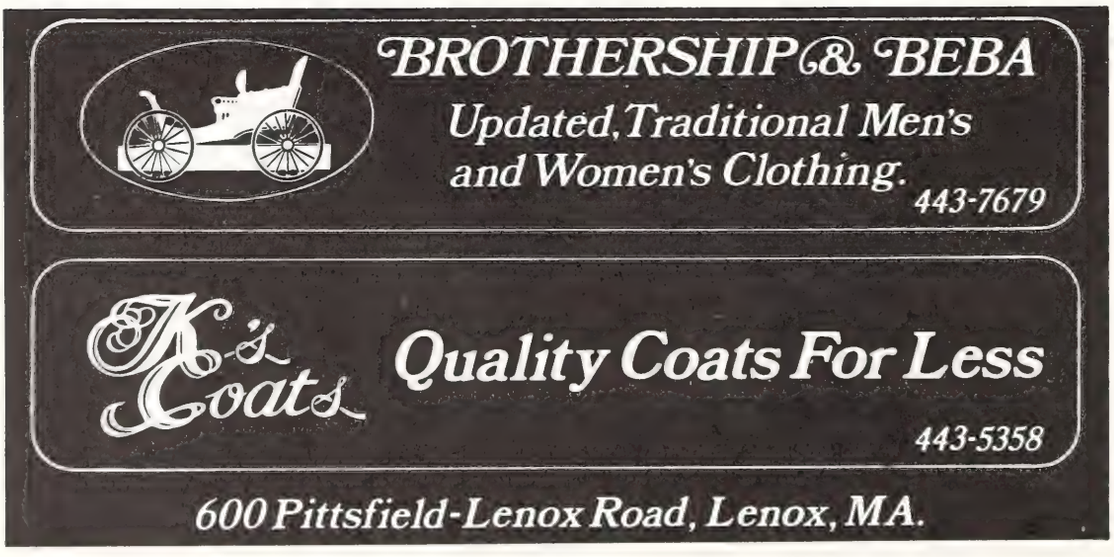
—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Johannes Brahms
Serenade No. 2 in A, Opus 16

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He composed his Serenade No. 2 in 1858 and 1859 in Detmold, revising it (mostly by adding dynamic markings) in 1875. Brahms conducted the first performance in Hamburg on 19 February 1860 (after having heard a private run-through in Hanover the preceding month). The American premiere was given by Carl Bergmann and the New York Philharmonic Society on 1 February 1862, this constituting the first performance of any Brahms orchestral composition outside the cities of Hamburg, Hanover, or Leipzig. The serenade is scored for a small orchestra which entirely omits violins: pairs of flutes (with added piccolo in the last movement), oboes, clarinets, and bassoons, two horns, and a string section of violas, cellos, and basses.

It is one of the best-known facts of Brahms's life that he put off the completion—or at least the performance—of a symphony for many years, even decades. He was by no means unpracticed in orchestral writing, however, since, in addition to sketches and drafts for the symphony to come, he produced material originally considered symphonic that subsequently found its way into his D minor piano concerto and into the



German Requiem; and he completed and performed the two serenades, Opera 11 and 16, and the *Haydn* Variations. The first of his two orchestral serenades, in D major, was originally conceived as a nonet and later expanded into full orchestral form; the A major serenade seems to have been planned from the beginning in its final scoring, woodwinds and horns in pairs and strings without violins.

Much has been made of the fact that Brahms banished the violins from this score. Some writers insist that he was influenced by Etienne-Nicolas Méhul's little-known one-act opera *Uthal* (1806), in which the composer wrote for an orchestra lacking violins to suggest the dark, Nordic setting of its Ossianic tale. But Brahms is hardly likely to have known the piece, though his wide-ranging familiarity with the musical repertory of preceding decades and even centuries continues to astonish. It seems more likely that his own predilection for darker tone-coloring, combined with a desire to throw the woodwinds into high relief, led to the choice.

We can be sure that Brahms had completed at least the first movement in some form by the end of 1858, since he sent the score along with several others to Clara Schumann for her reaction, and her comments, contained in a letter of 20 December, are specific enough to identify the A major serenade without any doubt. The composition of the rest of the work appears to have taken much of 1859, since it was not until Clara's birthday (13 September) that Brahms sent her the Adagio and minuet (the third and fourth of five movements). The first performance came only a few months later, though, characteristically, Brahms insisted on hearing it privately before allowing the public premiere. The reception in Hamburg was favorable, and before many more months had passed the work was in print.

When Brahms went to Vienna in the fall of 1862 (hoping to be called back to Hamburg as conductor within a few months at most, and not expecting that he would live

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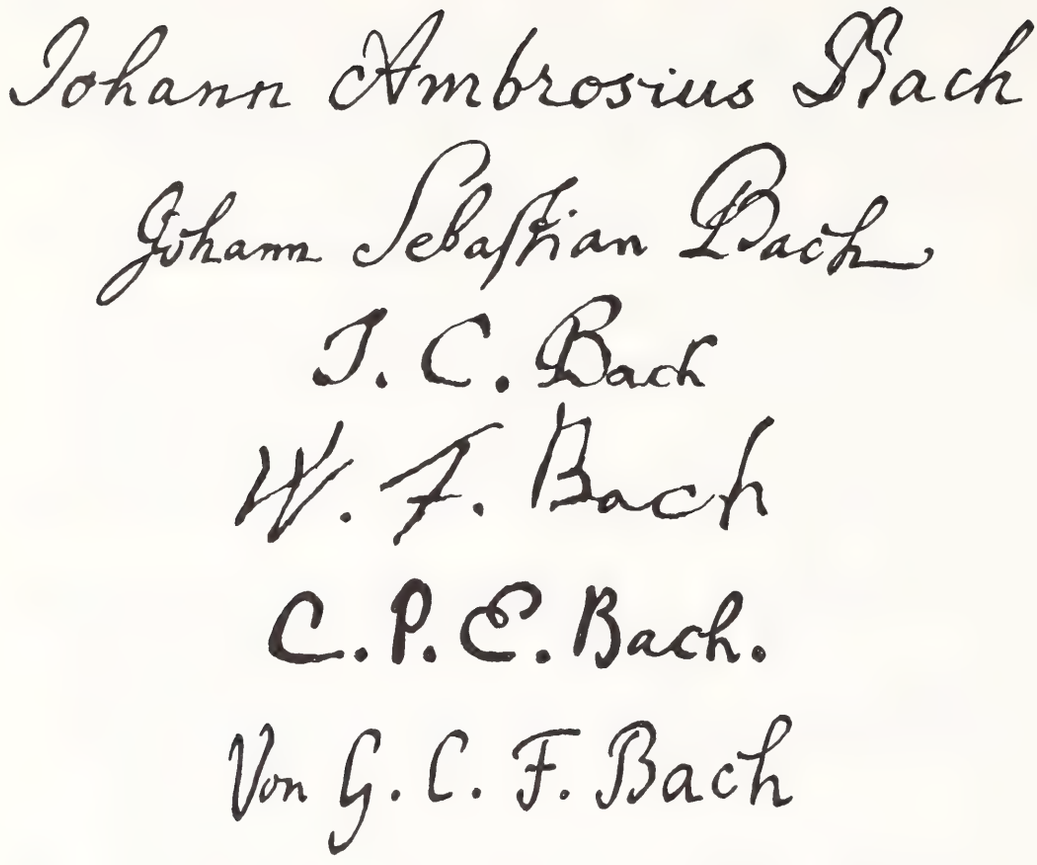
in Vienna the rest of his life), he undertook to produce the A major serenade in a concert there, where its novelties upset the members of the orchestra. Some of the players complained of the difficulty of their parts during rehearsals, and open mutiny broke out at the dress rehearsal, when the first clarinetist stood up and announced that he and some of the other musicians refused to play the piece. The conductor, Brahms's friend Otto Dessoff, promptly threw down his baton and announced his resignation as conductor. He was followed just as promptly by other Brahmsians, the concertmaster Joseph Hellmesberger and the first flutist Franz Doppler. The immediate and enthusiastic support of these musicians convinced the malcontents to give way and return to the rehearsal. The performance itself was a great success for Brahms and helped establish him at once in his new residence.

The designation "serenade" hearkens back to Haydn and Mozart, by whom the term was frequently used for works of a lighter sort for a small orchestra or large chamber ensemble. While there is no denying the relaxation of some of the movements of Brahms's two serenades, it is equally clear that his powers of musical construction have not been set aside. It seems most likely that Brahms purposely chose a genre that suggested lightness and a casual approach to avoid the expectations inherent in the notion of "symphony."

The opening Allegro moderato is in a normal sonata form with a pair of melodies presenting contrasting motives, one climbing upwards in leisurely steps, the other descending in triplet motion. The theme played by the clarinets in the secondary key is contrasted to both of these, since it tends to hover lazily around a middle register with just a little touch of dotted rhythm to keep it moving. The development ranges as far afield as D-flat (a passage that Clara Schumann especially liked), but then it returns to the home key with a pedal on the tonic for some twenty-six measures (over which oboe and flute converse) before the return of the opening thematic material. Brahms has, in fact, brought us home without highlighting the fact and lets us realize only belatedly how long we have been there.

The lively scherzo plays on typically Brahmsian cross-rhythms throughout, even in the legato theme of the Trio, where the rhythmic background reminds us continually of the metrical ambivalence. The great Adagio is not only the middle movement of the serenade but also its expressive high point, revealing the contrapuntal skill that will become consummate mastery in Brahms's next orchestral work, the *Haydn* Variations. The minuet—or rather "almost-minuet"—is in D major, a key that Brahms used later (in his Second Symphony and Violin Concerto) for moods of richly mellow lyricism; we find the same spirit here, though somewhat darkened in the Trio, where the main motive of the scherzo becomes an accompaniment figure to the sustained plaintive song. The finale, a delightful, high-spirited rondo, provides no problems. The level of energy never drops, and Brahms, normally the most undemonstrative of composers, goes so far as to add a piccolo for increased brilliance.

—S.L.



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NOTES

Robert Schumann
Symphony No. 2 in C, Opus 61

Robert Alexander Schumann was born at Zwickau, Saxony, on 8 June 1810 and died at Endenich, near Bonn, on 29 July 1856. He began work on the Symphony No. 2 in the latter part of 1845 and completed it the following year. Numbered second in order of publication, it was actually his third symphony to be composed, for both the First Symphony and the D minor (known in its revised and final form as the Fourth) had been written in 1841. Felix Mendelssohn conducted the first performance of the Second Symphony on 5 November 1846 at the Gewandhaus in Leipzig. The first performance in this country was given by the Philharmonic Society of New York under the direction of Theodor Eisfeld on 14 January 1854. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

Schumann suffered a physical breakdown attributed to overwork in 1842 and a much more serious one in August 1844. The second time his condition was ominous: constant trembling, various phobias (especially the fear of heights and of sharp metallic objects), and, worst of all, tinnitus, a constant noise or ringing in the ears, which made almost any musical exercise—playing or composing—impossible.*

It was not the first time Schumann had been prey to depression so severe that he was unable to work (he had already suffered bouts of "melancholy" in 1828, October 1830, much of 1831, autumn 1833, September 1837, and at various times in 1838 and 1839), but this time the depression was accompanied unmistakably by serious medical indications. It was also doubly unwelcome because of the several extraordinarily good years, filled with prolific composition, that he had enjoyed following his marriage to Clara Wieck in 1840; he may even have thought that conjugal felicity had cured his emotional problems. But 1844 was the worst year yet; this time, even with his beloved Clara always at hand to help, he could not overcome his depression. Writing music was out of the question; it took weeks even to write a letter. His recuperation took over a year, during which he composed virtually nothing. Then in 1845 he directed his energies toward a thorough study of Bach and composed some fugal essays. But the first completely new large composition after his breakdown was the Symphony in C, published as Opus 61 and labeled second in the series.

Much of Schumann's music is intensely personal in ways more specific than simply reflecting the composer's emotional state. Listening to many of his pieces is like reading a private letter or an intimate diary. He delighted in ciphers and codes, often (in his earlier years) encoding the name or home town of a sweetheart into his music. After he met Clara, the secret messages were directed to her. But with the exception of one passage in the last movement, the Second Symphony is remarkably "classical" in conception, devoid of any apparent literary program or inspiration. If anything, it

*There is still a great deal of debate about Schumann's health problems and their causes. One school of thought, which has generally predominated, holds that the tinnitus was one of the first signs of tertiary syphilis, which is also held responsible for Schumann's eventual insanity and death. The latest study of Schumann's medical history, though, demonstrates that his mental instability showed up already in the composer's early teens, so that it could not have been the result of syphilis. Schumann's medical and emotional history is thoroughly (and fascinatingly) discussed in Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* (Northeastern).

is inspired by a purely musical source, the heroic symphonies of Beethoven, in which a subdued mood at the opening resolves through heroic struggle to triumph at the end.

More than any of his other symphonies, the Second reveals a progression of mental states reflecting the composer's own life. Three years after its composition he wrote to D.G. Otten, the music director in Hamburg, who had inquired about the work, to say:

> I wrote my symphony in December 1845, and I sometimes fear my semi-invalid state can be divined from the music. I began to feel more myself when I wrote the last movement, and was certainly much better when I finished the whole work. All the same it reminds me of dark days.

The opening slow section does suggest "dark days" despite the presence of the brass fanfare in C major. Schumann purposely undercuts the brilliant effect of that opening motto with a chromatic, long-breathed phrase in the strings that contradicts one's normal expectations of either joy or heroism. And in the Allegro, the sharply dotted principal theme affects a heroic air, but the chromatic secondary theme denies any feeling of conquest. The development provides an elaborate treatment of all the motivic material presented thus far and ends with an almost Beethovenian power in the return to the recapitulation.

Perhaps it was the high emotional level of the first movement that caused Schumann to put the scherzo second, thus allowing a further release of energy before settling down to the lavish lyricism of the Adagio. The scherzo is offically in C major, like the opening movement, but the very opening, on a diminished-seventh chord (which is brought back again and again), belies once more the qualities we normally expect of C major; this scherzo is no joke. The basic groundplan is one of Schumann's own invention, elaborated from Beethoven's Fourth and Seventh symphonies, in which the main scherzo section comes round and round again in double alternation with the Trio. Schumann's innovation is to employ two Trios; the second of these has a brief fugato with the theme presented both upright and upside down—a reminder of Schumann's Bach studies earlier in 1845. The motto fanfare of the first movement recurs in the closing bars to recall the continuing and still abortive heroic search.

The Adagio, though delayed from its normal position as the second movement, is well worth waiting for. Here the passion of the musical ideas, the delicacy of the scoring, and Schumann's masterful control of tension and release create a high-voltage

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sense of yearning. The songlike theme is of an emotional richness not found elsewhere in the symphony, a soaring-upward of large intervals (sixth, octave) returning in a pair of sequential descending sevenths that suggest Elgar before the fact.

The last movement has always been the most controversial. Tovey called it incoherent, and partisans have both attacked and defended it. Schumann himself insisted that he felt much better while writing it and that his improved condition was reflected in the quality of the music. The movement certainly projects an affirmative character; the second theme, derived from the emotional melody of the third movement, briefly attempts to recall the past, but it is overwhelmed by the onrush of energy. The most unusual formal aspect of the movement is the fusion of development and recapitulation, ending in the minor key. An extended coda is therefore necessary to motivate a confident ending—and in this case the coda is almost half the length of the movement! Now, for the first time in this symphony, we may be intruding on one of Schumann's private messages: we hear an elaborate coda-development of a totally new theme, one used earlier by Schumann in his piano *Fantasie*, Opus 17; it had been borrowed, in its turn, from Beethoven's song cycle *An die ferne Geliebte*, where it was a setting of the words "*Nimm sie hin denn diese Lieder*" ("Take, then, these songs of mine"). In the *Fantasie*, Schumann was unmistakably offering his music to Clara; here, too, it seems, he is offering the music to her, though now the void that separates him from his "distant beloved" is no longer physical but psychological.

The very ending brings back the fanfare motto from the first movement in an assertion of victory, but this victory, unlike Beethoven's in the Fifth Symphony, is a triumph of will power, almost of self-hypnosis. Schumann could not foresee, when he finished Opus 61, that the truly "dark days" still lay ahead.

—Steven Ledbetter

Richard Strauss
Three Songs

Georg Richard Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. The compositional history of the songs to be performed here is discussed below. Cäcilie *is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, harp, and strings.* Morgen *calls for an orchestra of three horns, harp, and strings, with solo violin.* Zueignung *is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, three trumpets, three trombones, timpani, and strings.*

Strauss composed songs for almost eighty years, from his first effort at the age of six until just before his death. His first published set of songs, Opus 10, consists of settings of the poetry of the Tyrolean poet Hermann von Gilm. The first song in the set is *Zueignung*, composed with piano accompaniment in 1882 and orchestrated in 1940. Almost from the beginning it has been one of Strauss's most popular songs, combining formal devotion with the great sweeping climax that was to mark him as an operatic composer.

Cäcilie and *Morgen* both come from his Opus 27, Strauss's wedding present to his bride Pauline, who sang them in concerts with him for many years. The former was composed on 9 September1894, the latter on 21 May 1894; Strauss orchestrated both of them in 1897. The title of *Cäcilie* is the name of the poet's wife; it never appears in the song itself. It builds, through repetitions of the phrase "If you only knew . . .," to a

fervent declaration of love. Reports of Strauss's performance at the piano relate that he could suggest the fullness and variety of an orchestra; it comes as no surprise that he chose to rescore it for the large ensemble.

Morgen is one of the most exquisite of all Strauss songs. The original manuscript is but two pages long, two pages of utter simplicity and sustained quiet rapture. The poem seems to begin in the middle of a sentence, so Strauss writes a long introductory phrase, as if to suggest things deeply felt that are beyond utterance. The accompaniment soars (quietly!) in a sustained arc of melody while the voice utters its line in subdued recitative—an extraordinarily original song.

—S.L.

Cäcilie

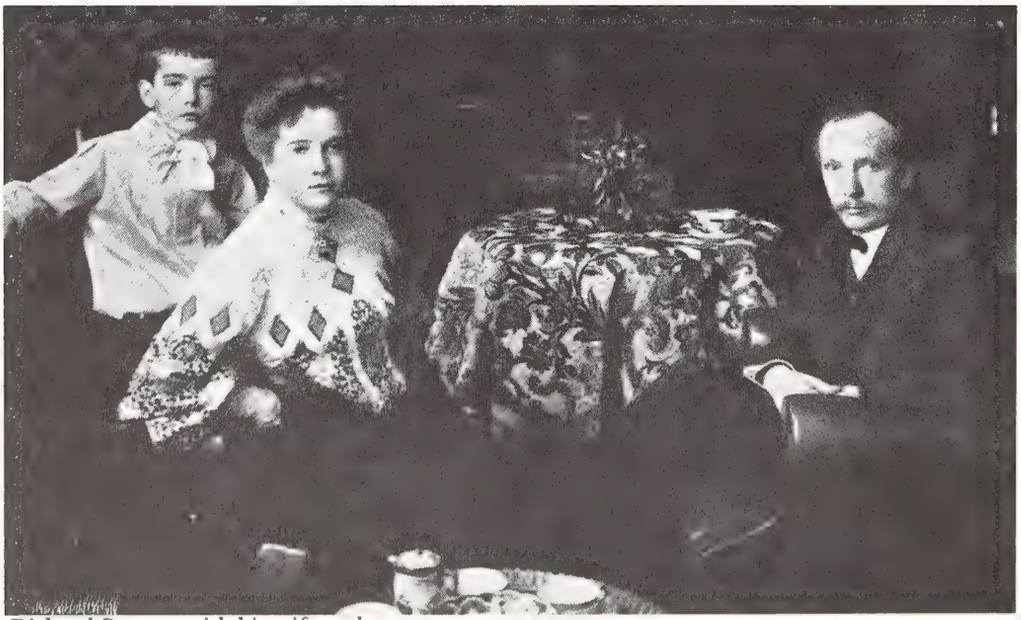
Wenn du es wüsstest,
was Träumen heisst von brennenden
Küssen,
von Wandern und Ruhen mit der
Geliebten,
Aug in Auge,
und kosend und plaudernd,
wenn du es wüsstest,
du neigtest dein Herz!

Wenn du es wüsstest,
was bangen heisst in einsamen
Nächten,
umschauert vom Sturm, da niemand
tröstet
mildem Mundes die kampfmüde Seele,
wenn du es wüsstest,
du kämest zu mir.

Cecily

If you but knew
what it means to dream of burning
kisses,
of wandering and resting with the
beloved,
gazing eye to eye,
and caressing and chatting,
if you but knew this,
you'd let your heart consent!

If you but knew
what it means to fear on lonely
nights,
surrounded by the storm, when no
one comforts
the battle-weary soul with gentle words,
if you but knew this,
you'd come to me.



Richard Strauss with his wife and son

Wenn du es wüsstest,
was leben heisst, umhaucht von der Gottheit
weltschaffendem Atem,

zu schweben empor, lichtgetragen,
zu seligen Höhn,
wenn du es wüsstest,
du lebtest mit mir!

—Heinrich Hart

If you but knew
what it means to live surrounded by
the world-creating breath of divinity,
to soar above, borne on light,
to heights of bliss,
if you but knew this,
you'd live with me!

Morgen

Und morgen wird die Sonne wieder scheinen,
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen,
Inmitten dieser sonnenatmenden Erde . . .

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen.

—John Henry MacKay

Tomorrow

And tomorrow the sun will shine again,
and on the path that I shall walk

it will reunite us, fortunate ones,
amidst this sun-breathing earth . . .

And to the shore, broad, wave-blue,
we shall go down silently and slowly.
Without speaking we'll look into each other's eyes,
and upon us will descend the mute silence of happiness.

Zueignung

Ja, du weisst es, teure Seele,
Dass ich, fern von dir, mich quäle;
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethystenbecher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,

Bis ich, was ich nie gewesen,
Heilig, heilig ans Herz dir sank,

Habe Dank.

—Hermann von Gilm

Dedication

Yes, you know it, dear soul,
that, far from you, I am miserable;
love makes hearts sick.
Take my thanks.

Once I, the reveller in liberty,
raised high the amethyst cup,
and you blessed the drink!
Take my thanks.

And you charmed away the evils within it,
until I, as never before,
sank blessed, blessed upon your heart.
Take my thanks.

—translations by S.L.

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Richard Strauss
"Dance of the Seven Veils" and Final scene from *Salome*

Strauss composed Salome *from 1903 to 1905 to a libretto derived from Oscar Wilde's play of the same name in the German translation of Hedwig Lachmann. It was premiered at the Dresden Court Opera on 9 December 1905. The closing scene of the opera is scored for soprano voice (a few brief lines sung by Herod are simply omitted in the present performance) with a large orchestra, consisting of three flutes and piccolo, two oboes and English horn, heckelphone, four clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, four trombones and tuba, four timpani, one small timpani, tam-tam, cymbals, bass drum, side drum, tambourine, triangle, xylophone, castanets, glockenspiel, organ, harmonium, and strings.*

By the end of the nineteenth century, many artists all over Europe and America felt that familiar modes of expression had been largely exhausted; they looked for something new, something exotic, that would offer a new field to exploit. Improved communications and travel brought information about the East—the Middle East first (owing largely to Napoleon's exploits in Egypt), gradually expanding attention throughout the Near East. The painter Delacroix visited North Africa and returned with richly colored, gloriously evocative canvases and sketches revealing a world distant from European sensibilities. Victor Hugo's poetic *Orientales* were widely popular. The French composer Félicien David influenced generations of French musicians with his ode-symphony *Le Désert* (1844) and his evocative operetta *Lalla Rookh* (1862), based on Thomas Moore's lengthy poem, setting off a veritable frenzy of orientalia. In Germany, too, Robert Schumann took an early part in the new sensibility with his cantata *Das Paradies und die Peri* (1843), derived from a story contained in Moore's *Lalla Rookh*. Edward FitzGerald's freely paraphrased translation of the *Rubáiyát of Omar Khayyám* (1859) provided a new infusion of material built on a hedonistic worldview exploited by various composers. Exoticism played a role even in such outposts of European culture as far-off Boston, where composers evidently found that orientalism gave them a license for sensuous expression not otherwise welcome among the staid Brahmins of the Hub. Arthur Foote's *Four Character Pieces after the Rubáiyát of Omar Khayyám* is far and away his most sensuously scored orchestral work, and the scene of Judith's seduction and murder of the brutal Assyrian general Holofernes in George Chadwick's lyric drama *Judith* (1900) is at once lush and savage. Judith and Holofernes also formed the subject of one of the most famous paintings of Gustav Klimt, the foremost painter of art nouveau in Vienna, whose work combined an exotic with an erotic sensibility.

Oscar Wilde had been taken with the story of Salome after seeing, in the winter of 1891-92, an exhibition of the work of Gustave Moreau, whose painting *L'Apparition*, depicting the climactic moment of the story, had been voted picture of the year by the Salon. Soon after, Flaubert had written a short story and Massenet an opera on Herodias, which dealt with the theme. Wilde was taken with the notion of Salome's dance. Since the attention given to the story of Salome, Herod, Herodias, and John the Baptist was essentially a Parisian phenomenon, Wilde wrote his play in a poetic French prose. The play was originally a flop in Paris, and the British censor absolutely refused permission to perform the work in England, but in 1901 a German translation by Hedwig Lachmann was a tremendous success at Max Reinhardt's theater in Berlin. Strauss went to Berlin to see the production and decided to use Wilde's text directly, in the Lachmann translation (with cuts), rather than having a libretto specially written.

The score took two years to complete. The exotic subject stimulated the composer to experiment with harmony and orchestral color, with heightened intensity and emotional force. When Strauss played part of the score for his father, a famous horn player and a notoriously conservative musician, shortly before the father's death, the poor man could only remark, "Oh God, what nervous music. It is exactly as if one had one's trousers full of maybugs."

The "Dance of the Seven Veils" was evidently the last music to be composed. Strauss played and sang the score for Gustav Mahler and his wife Alma when it was nearly done. But when he got to the dance, Strauss simply muttered, "Haven't got that done yet." Mahler considered it a serious risk to put off composing such an important part of the score and then trying to recapture the proper mood, but Strauss was confident that he would be able to do it.

When it was finally performed in Dresden, the opera had an enormous success, but it faced censorship troubles almost everywhere. A single performance at the Metropolitan Opera shocked so many influential people that it was not heard again there for a quarter of a century. Still, the opera has long since become recognized as one of the composer's finest achievements, a great theatrical tone poem, symphonic in its construction, with a richly worked tapestry of thematic ideas that grow and develop along with the plot.



A caricature by George Villa: Salome presents the head of Strauss the rose-bearer ("Der Rosenkavalier") on a silver charger.

The first part of the story can be briefly summarized. It is a summer night with the moon shining brightly. There is revelry in the palace of Herod Antipas, but outside in the courtyard the guards are talking about the beautiful Salome, the young, innocent daughter of Herodias, whom Herod has just taken to wife, though she had been married to his half-brother. The guards are watching over a locked cistern in the courtyard, in which John the Baptist (or Jochanaan, to give the Hebrew form of his name) is being held by Herod. The king is afraid of the prophecies of this outspoken man, and Herodias hates him for his attacks on her adulterous marriage to Herod.

Salome, a young and innocent virgin in the midst of this depraved court, comes out from the palace to get away from the noise and the drinking and especially from Herod's eyes, which are always on her. She hears the voice of Jochanaan crying from the cistern and orders the guards to bring him up so she can speak to this strange man who frightens her mother so. She is as fascinated by him as he is repelled by her, and in the course of their dialogue she feels the first stirrings of a physical passion, which is all the stronger because he refuses to have any part of it. He spurns her in no uncertain terms and returns to his cell; she broods and meditates revenge.

Herod and Herodias enter with the court; Herod is clearly entranced by Salome, to the understandable rage of Herodias. Herod asks Salome to dance for him; when she refuses, he offers further and further inducements, even promising half his kingdom, then offering her whatever she desires. Now she agrees and performs the famous "Dance of the Seven Veils." Mahler had warned Strauss that it would only be a hodgepodge, given the way in which it was composed, and many critics continue to insist that it is the weakest music of the opera, and the least integrated part of the score. Even if one admits the truth of these remarks, the dance is a wonderfully sensuous potpourri of the main themes of the opera, opening with themes found only in the dance (to give it a barbaric local color) but continuing with various seductive ideas, including a slow waltz that culminates in a brilliant presto section ending in a wild version of the theme of Salome's lust for Jochanaan.

At the end of the dance, Salome throws herself at the feet of the entranced Herod and names her reward: "The head of Jochanaan!" Herod is terrified at the thought of murdering this man, but Herodias, for the first time, backs up her daughter's request. Eventually Herod is forced to give in, and an executioner is sent down into the cistern. Salome listens with gruesome anticipation. The executioner returns, bearing the head of Jochanaan on a silver charger. Herod hides his face; Herodias smiles. But

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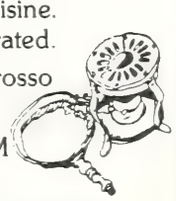
The Stockbridge, Mass. 1920s summer estate of Daniel Chester French, sculptor of the Lincoln Memorial.

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Salome seizes the head and begins her final scene, a moment of tremendous emotional release to this young girl.

It is possible that Strauss composed this music before anything else in the score. Certainly the themes and the text fit together as if conceived simultaneously. Salome's moods range from fervor to mystery as she ponders the nature of love in a singularly morbid way. Her love song to Jochanaan from earlier in the opera now reappears in a broad recapitulation, resolving into nostalgia and a chill consideration of the mysterious relationship between love and death. With gruesome sensuality Salome exults in finally kissing the lips of Jochanaan. The moon breaks out of the clouds to illumine the scene, and Herod, in revulsion, orders his soldiers, "Kill that woman." In the few remaining measures, the soldiers rush forward and crush her under their shields.

—S.L.

SALOME:

Ah! Du wolltest mich nicht deinen	Ah! Thou wouldst not suffer me to kiss
Mund küssen lassen, Jochanaan.	thy mouth, Jokanaan.
Wohl, ich werde ihn jetzt küssen.	Well, I will kiss it now.
Ich will mit meinen Zähnen	I will bite it with my teeth
hineinbeissen, wie man in eine reife	as one bites a ripe fruit.
Frucht beissen mag.	
Ja, ich will ihn jetzt küssen, deinen	Yes, I will kiss thy mouth,
Mund, Jochanaan. Ich hab' es gesagt.	Jokanaan. I said it:
Hab' ich's nicht gesagt!	did I not say it!
Ja, ich hab' es gesagt.	Yes, I said it.
Ah! Ah! Ich will ihn jetzt küssen . . .	Ah! ah! I will kiss it now . . .
Aber warum siehst du mich nicht an,	But, wherefore dost thou not look at
Jochanaan? Deine Augen, die so	me, Jokanaan? Thine eyes, that
schrecklich waren, so voller Wut	were so terrible, so full of rage
und Verachtung, sind jetzt geschlossen.	and scorn, are shut now.
Warum sind sie geschlossen?	Wherefore are they shut?
Öffne doch die Augen,	Open thine eyes!
erhebe deine Lider, Jochanaan!	Lift up thine eyelids, Jokanaan!
Warum siehst du mich nicht an?	Wherefore doest thou not look at me?
Hast du Angst vor mir, Jochanaan,	Art thou afraid of me, Jokanaan,
dass du mich nicht ansehen willst?	that thou wilt not look at me? . . .
Und deine Zunge, sie spricht kein Wort,	And thy tongue, it says nothing now,
Jochanaan, diese Scharlachnatter,	Jokanaan, that scarlet viper,
die ihren Geifer gegen mich spie.	that spat its venom upon me.
Es ist seltsam, nicht?	It is strange, is it not?
Wie kommt es, dass diese rote Natter	How is it that the red viper
sich nicht mehr rührt?	stirs no longer?
Du sprachest böse Worte gegen mich,	Thou didst speak evil words against me,
Salome, die Tochter der Herodias,	me, Salome, daughter of Herodias,
Prinzessin von Judäa!	Princess of Judaea!
Nun wohl! Ich lebe noch,	Well, Jokanaan, I still live,
aber du bist tot,	but thou, thou art dead,
und dein Kopf gehört mir.	and thy head belongs to me.
Ich kann mit ihm tun, was ich will.	I can do with it what I will.
Ich kann ihn den Hunden vorwerfen	I can throw it to the dogs
und den Vögeln der Luft.	and to the birds of the air.
Was die Hunde übrig lassen, sollen die	That which the dogs leave, the birds
Vögel der Luft verzehren . . .	of the air shall devour . . .
Ah! Ah! Jochanaan, Jochanaan,	Ah! Jokanaan, Jokanaan,
du warst schön.	thou wert beautiful.
Dein Leib war ein Elfenbeinsäule	Thy body was a column of ivory
auf sibernen Füssen.	set on a silver socket.

Er war ein Garten voller Tauben
in der Silberlilien Glanz.
Nichts in der Welt war so weiss
wie dein Leib.
Nichts in der Welt war so schwarz
wie dein Haar.
In der ganzen Welt war nichts so rot
wie dein Mund.
Deine Stimme war ein Weihrauchgefäss,
und wenn ich dich ansah,
hörte ich geheimnisvolle Musik.
Ah! Warum hast du mich nicht
angesehen, Jochanaan?
Du legtest über deine Augen die Binde
Eines, der seinen Gott schauen wollte.
Wohl! Du hast deinen Gott gesehen,
Jochanaan, aber mich, mich, mich
hast du nie gesehen!
Hättest du mich gesehen,
du hättest mich geliebt!
Ich dürste nach deiner Schönheit.
Ich hungre nach deinem Leib.
Nicht Wein noch Äpfel können mein
Verlangen stillen . . .
Was soll ich jetzt tun, Jochanaan?
Nicht die Fluten, noch die grossen
Wasser können dieses brünstige
Begehren löschen. . . .
Oh! Warum sahst du mich nicht an?

Hättest du mich angesehen,
du hättest mich geliebt.
Ich weiss es wohl, du hättest mich
geliebt, und das Geheimnis der Liebe
ist grösser als das Geheimnis des Todes.

It was a garden full of doves
and of silver lilies.
There was nothing in the world so
white as thy body.
There was nothing in the world so
black as thy hair.
In the whole world there was nothing
so red as thy mouth.
Thy voice was a censer,
and when I looked on thee
I heard a strange music.
Ah! wherefore didst thou not
look at me, Jokanaan?
Thou didst put upon thine eyes the
covering of him who would see his God.
Well, thou hast seen thy God,
Jokanaan, but me, me, me,
thou didst never see.
If thou hadst seen me,
thou wouldst have loved me.
I am athirst for thy beauty;
I am hungry for thy body.
Neither wine nor fruits can
appease my desire.
What shall I do now, Jokanaan?
Neither the floods nor the great
waters can quench my passion.

Oh! wherefore didst thou not look
at me?
If thou hadst looked at me
thou wouldst have loved me.
Well I know that thou wouldst have
loved me. And the mystery of love
is greater than the mystery of death.

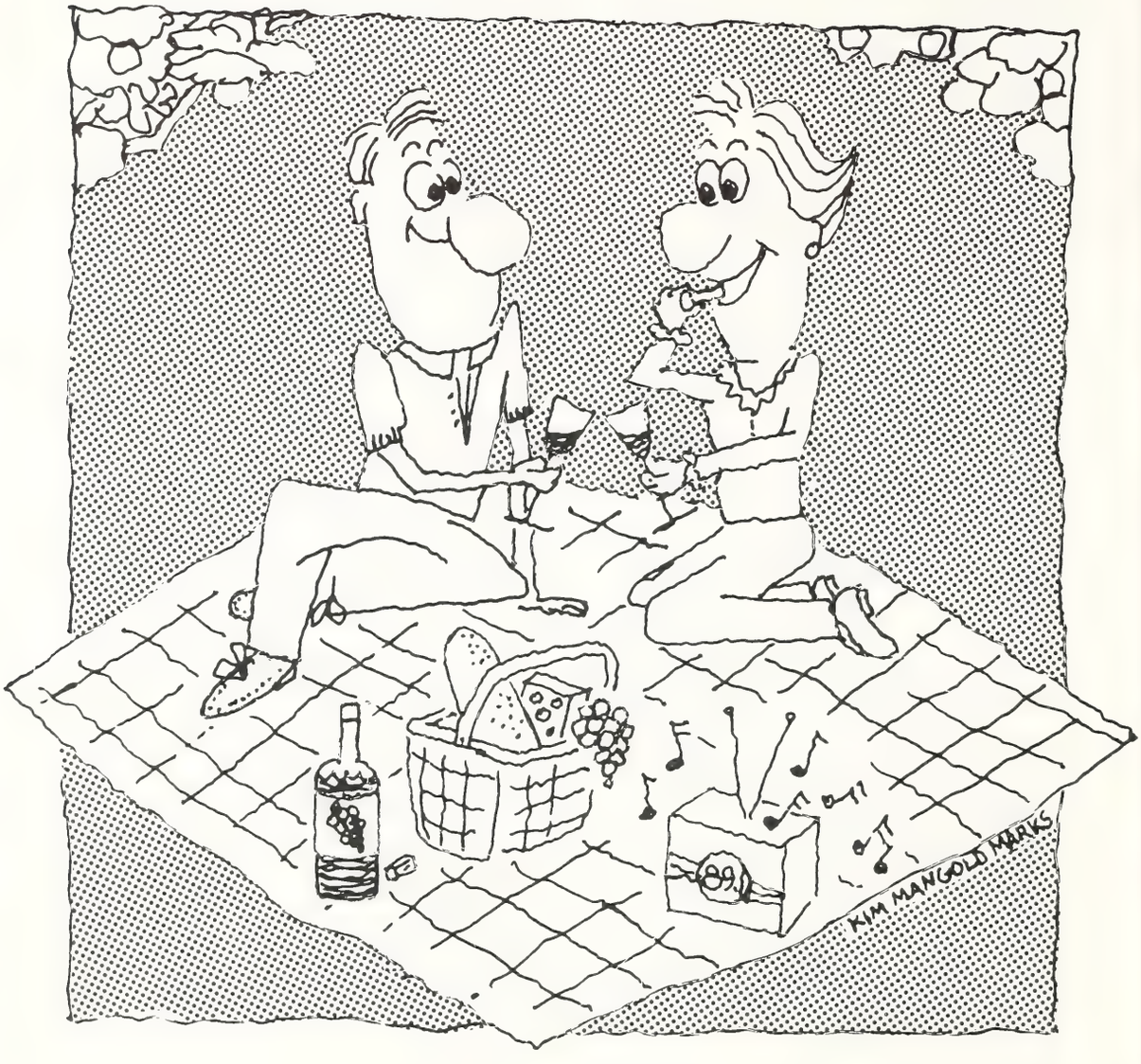
[*Herod is terrified at the monstrous sight, draws his cloak over his face, and orders the torches extinguished. A great black cloud covers the moon, and the Tetrarch begins to climb the staircase.*]

Ah! Ich habe deinen Mund geküsst,
Jochanaan. Ah! Ich habe ihn geküsst,
deinen Mund, es war ein bitterer
Geschmack auf deinen Lippen.
Hat es nach Blut geschmeckt?
Nein! Doch es schmeckte vielleicht
nach Liebe . . . Sie sagen, dass die Liebe
bitter schmecke . . . Allein was tut's?
Was tut's? Ich habe deinen Mund
geküsst, Jochanaan. Ich habe ihn
geküsst deinen Mund!

Ah! I have kissed thy mouth,
Jokanaan. Ah! I have kissed
thy mouth. There was a bitter
taste on thy lips.
Was it the taste of blood?
No! But perchance it was the taste of
love . . . They say that love
hath a bitter taste . . . But what of that?
what of that? I have kissed they
mouth, Jokanaan. I have kissed
thy mouth.

[*A moonbeam falls on Salome, covering her with light. Herod, turning around and seeing her, gives the order "Kill that woman!" The soldiers rush forward, according to the last stage direction, and "crush beneath their shields Salome, daughter of Herodias, Princess of Judea."*]

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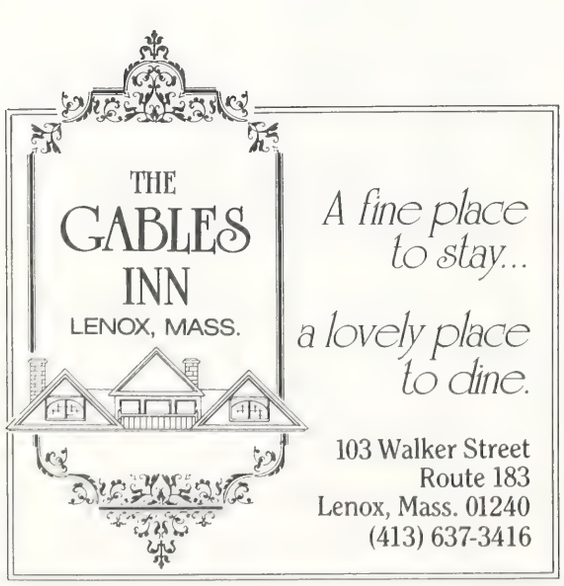


Born and trained in America, Michael Tilson Thomas has an international career as a conductor, pianist, and educator. In the United States he regularly conducts such major orchestras as the Chicago, Boston, Pittsburgh, and San Francisco symphonies; in Europe he conducts the Berlin Philharmonic, the Bayerischer Rundfunk in Munich, l'Orchestre National de France, the Vienna Symphony, the Israel Philharmonic, and the London Symphony, of which he has just been named Principal Conductor-designate. Born in Los Angeles, Mr. Thomas represents the third generation of his family to have followed an artistic career. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish theater in America. His father, Ted Thomas, was a member of the Mercury Theatre Company before moving to Los Angeles, where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures. Mr. Thomas started playing the piano at the age of five. A *summa cum laude* graduate of the University of Southern California, he studied conducting and composition with Ingolf Dahl and piano with John Crown. For four years he was conductor of the Young Musicians Foundation Orchestra of Los Angeles, during which time, when he was nineteen, he was also assistant conductor and musical assistant at Bayreuth. In 1969, a year after winning the Koussevitzky Prize at Tanglewood, he became assistant conductor of the Boston Symphony Orchestra. Less than a month later he won national attention when he suddenly replaced the orchestra's ailing music director, William Steinberg, in the middle of a concert at Lincoln Center. He led thirty-seven more BSO concerts that season, was appointed associate conductor, and remained with the Boston Symphony until 1974, also serving as music director of the Buffalo Philharmonic from 1971 to 1979. From 1971 to 1977 he directed the nationally televised Young People's Concerts of the New York Philharmonic. From 1981 to 1985 he served as a principal guest conductor of the Los Angeles Philharmonic.

Now an exclusive CBS Masterworks recording artist, Mr. Thomas has earned numerous Grammy nominations and international awards. Besides his ability as a conductor, he is recognized as a dynamic teacher. He has given two series of music lecture/demonstrations at Carnegie Hall, and he was artistic direc-

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tor of the Los Angeles Philharmonic Institute from 1982 to 1985. In 1986 he became principal conductor and music director of the newly established Great Woods Center for the Performing Arts. Mr. Thomas's operatic credits include the American premiere of the complete *Lulu* at the Santa Fe Opera, Wagner's *Der fliegende Holländer* at the Orange Festival in France, Janáček's *The Cunning Little Vixen* at the New York City Opera, Beethoven's *Fidelio* with Houston Grand Opera, *La bohème* with the Los Angeles Philharmonic Institute Orchestra at the Hollywood Bowl, a concert version of *Tosca* with the Pittsburgh Symphony at Great Woods, and his September 1986 Chicago Lyric Opera debut with *La bohème*. Mr. Thomas directed a major Gershwin Festival at the Brooklyn Academy of Music this past March, marking the fiftieth anniversary of the composer's death. He made his most recent Boston Symphony Orchestra appearances with two subscription programs this past February at Symphony Hall.



András Schiff



Hungarian-born pianist András Schiff performs in North America with virtually every major orchestra, collaborating regularly with such conductors as Daniel Barenboim, Christoph von Dohnányi, Charles Dutoit, Rafael Kubelik, Kurt Masur, Neville Marriner, Zubin Mehta, André Previn, and Georg Solti, among others. During the 1986-87 season American audiences heard him perform Bartók's Third Piano Concerto with the San Francisco Symphony in San Francisco and at Carnegie Hall, in addition to appearances with the Buffalo Philharmonic and Semyon Bychkov, the Houston Symphony with Neville Marriner, the Indianapolis Symphony with Yoaf Talmi, and the Baltimore Symphony with David Zinman, in concertos of Dvořák, Mozart, Schumann, and Chopin, with major recitals in between, and two chamber music concerts with oboist Heinz Holliger at New York's Metropolitan Museum. Mr. Schiff is committed to the performance and recording of J.S. Bach on the modern piano; recital cycles have taken him to London, Vienna, Salzburg, Zurich, Helsinki, Florence, and Japan. He has also been acclaimed in New York, Chicago, San Francisco, and Toronto; this season he gave his first New York performance of *The Well-tempered Clavier*. Already he has recorded the *Goldberg* Variations, the Partitas, the Two- and

Three-part Inventions, and the entire *Well-tempered Clavier*, resulting in Grammy nominations, the 1985 Opus Award, and "Best Recording of the Month" titles in major international music publications. In Europe he performs frequently with orchestra and in recital in the major music capitals; a favorite in the Far East, he has made several tours of the Orient, recently giving eight recitals in Tokyo alone. Summers find him at the finest festivals of Europe and America, including Salzburg, Vienna, Edinburgh, Aldeburgh, Bergen, the Mostly Mozart Festival, and Tanglewood, where, in addition to his Boston Symphony appearance this summer, he also performs Book II of Bach's *Well-tempered Clavier*. His chamber music collaborators have included Daniel Barenboim, Gidon Kremer, George Malcolm, Sándor Vegh, and the Juilliard, Guarneri, Panocha, and Takacs string quartets. Under an exclusive contract to Decca/London, Mr. Schiff has gained increasing renown for his recordings, which include, in addition to Bach, concertos of Schumann, Chopin, Dvořák, and Mozart. His discography also includes several highly-praised albums on the Nippon-Columbia and Hungaroton labels.

Born in Budapest in 1953, and now residing in New York City and London, András Schiff began studying piano when he was five. He enrolled in the Franz Liszt Academy soon after that, continuing his training later in London with Ilona Kabos and George Malcolm. He soon embarked on tours of Austria, Holland, Poland, Denmark, the Soviet Union, and Czechoslovakia, and his appearances in Great Britain, including the Edinburgh Festival, established him as an important international artist. Since his BSO debut at Tanglewood in 1983 he has returned for subscription concerts at Symphony Hall and for the Grieg concerto and a performance of Bach's *Well-tempered Clavier*, Book I, in August 1985.

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Jessye Norman



Following her debut concert on her tour of Japan in November 1985, Jessye Norman received forty-seven minutes of continuous applause. Born in Augusta, Georgia, Ms. Norman made her operatic debut in December 1969 at the Deutsche Oper, Berlin, as Elisabeth in *Tannhäuser.* Two years later, at the Berlin Festival, she sang the Countess in *Le nozze di Figaro*. Countless invitations for concert, recital, and television appearances followed. During the 1970s she toured extensively, in the United States, South America, Australia, Canada, and most of Europe. This led to further invitations and regular appearances at various festivals, including Tanglewood, Edinburgh, Flanders, Aix-en-Provence, and Salzburg, where she gave an unprecedented three concerts during the summer of 1986. In 1982 Ms. Norman won not only the prestigious *Musical America* "Musician of the Year" Award, but also honorary doctorates of music from Howard University and the Boston Conservatory. In 1984 the French government invested her with the title Commandeur de l'Ordre des Arts et des Lettres. In 1983 the National Museum of Natural History in Paris honored her by naming an orchid after her.

After several years devoted primarily to concerts and recitals, Ms. Norman returned to the opera stage with *Ariadne auf Naxos* at the Hamburg State Opera, followed by *Phèdre* at Aix-en-Provence, and Jocasta and Purcell's Dido with the Philadelphia Opera. Her Metropolitan Opera debut in Berlioz's *Les Troyens* opened the Met's 100th-anniversary season in 1983; she has since sung Jocasta in Stravinsky's *Oedipus Rex* and Ariadne there, with further performances of Ariadne scheduled for this fall. The 1984-85 season brought her return to Aix-en-Provence also as Ariadne, the role of her Vienna State Opera debut in the autumn of 1985. In February 1986 she gave a sold-out all-Strauss recital with James Levine at the Metropolitan Opera House.

In January 1985 Ms. Norman sang at the internationally televised inaugural ceremonies for President Reagan; in April 1986 she performed for Queen Elizabeth's sixtieth-birthday celebration at the Royal Opera House, Covent Garden. The French Government chose her to sing *La Marseillaise* in Paris as part of the French salute to the Statue of Liberty centennial celebrations, a performance televised nationally by ABC-TV. Ms. Norman's 1986-87 season included performances with the Chicago Symphony, Berlin Philharmonic, Buffalo Philharmonic, Philadelphia Orchestra, and the BBC Proms, as well as recital appearances at Carnegie Hall, the San



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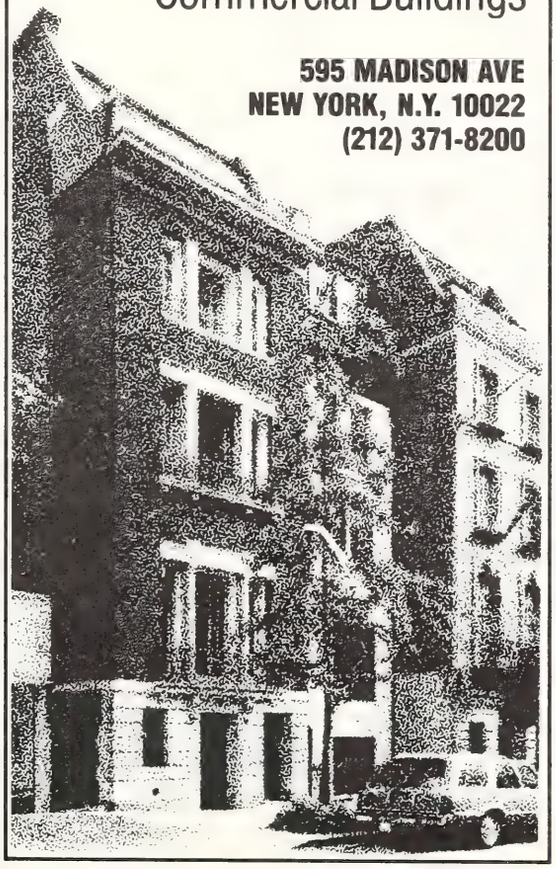
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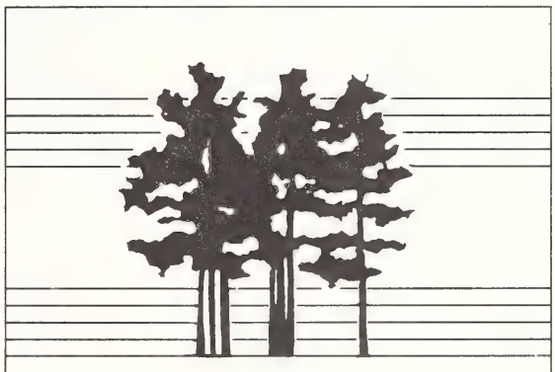
Francisco Opera House, Pasadena's Ambassador Auditorium, the Kennedy Center, and Orchestra Hall in Minneapolis. Operatic engagements included Metropolitan Opera performances as Elisabeth in *Tannhäuser* and Madame Lidoine in *Dialogues of the Carmelites* (the latter televised nationally on "Live From the Met"), as well as the title role of *Alceste* at the Stuttgart Opera, and at the Vienna Festival and the Royal Opera House, Covent Garden, this summer. She also sang Sieglinde in recording sessions for *Die Walküre*, the first installment of a new Deutsche Grammophon/Metropolitan Opera *Ring* cycle under James Levine. Ms. Norman's diverse discography has won numerous awards, including the prestigious *Gramophone* award for her Philips recording of Strauss's Four Last Songs. In addition to her longstanding association with Philips, she has recorded for Angel/EMI, CBS Masterworks, Erato, and Deutsche Grammophon.

Ms. Norman's teachers have included Carolyn Grant at Howard University in Washington, D.C., Alice Duschak at Baltimore's Peabody Conservatory, and Pierre Bernac and Elizabeth Mannion at the University of Michigan. Ms. Norman has been a frequent guest with the Boston Symphony Orchestra since her Tanglewood debut in 1972 and may be heard on the Boston Symphony recording of Schoenberg's *Gurrelieder* under Seiji Ozawa. She will rejoin the orchestra to perform Strauss's Four Last Songs on the opening concert of the 1987-88 season next month.

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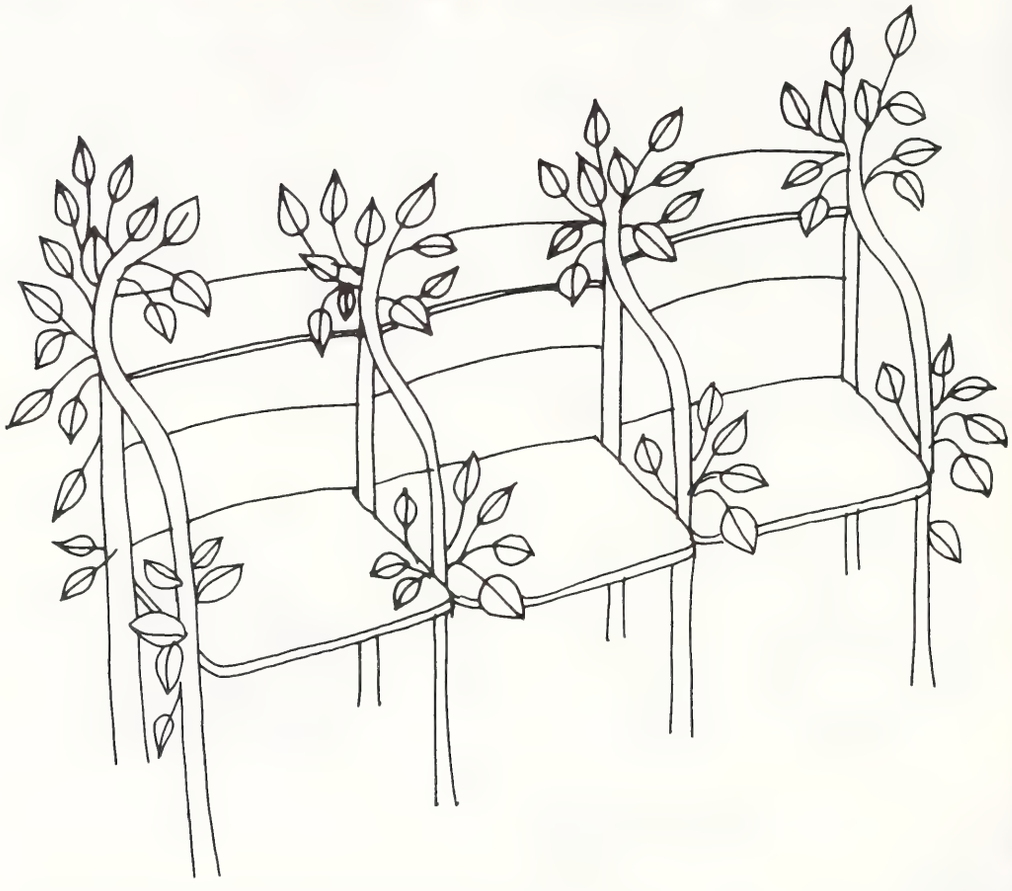
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A Memorial Concert

for

Andre Côme

Wednesday, 26 August 1987 at 8:30 p.m.
Theatre-Concert Hall
Tanglewood





Wednesday, 26 August 1987 at 8:30

A Memorial Concert for Andre Côme

GABRIEL DIAZ	"Lauda Jerusalem"
G. GABRIELI	Canzon No. XVI
	BSO BRASS and EMPIRE BRASS
	ROGER VOISIN, conductor
J.S. BACH	Concerto in D minor for two violins, strings, and continuo, BWV 1043
	Vivace
	Largo ma non tanto
	Allegro
	JOSEPH SILVERSTEIN and MALCOLM LOWE, violin
	MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
HOVHANESS	"Prayer of St. Gregory," for trumpet and strings, Opus 62b
	CHARLES SCHLUETER, trumpet
	JOSEPH SILVERSTEIN, conductor
	MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
EUGENE BOZZA	"En Forêt"
arr. RAFAEL MENDEZ	
HUBAY	"Hejre Kati"
MENDEZ	Romanza
trad.	"La Virgen de la Macarena"
trad.	"When the Saints Come Marching In"
	EMPIRE BRASS

INTERMISSION

VIVALDI	Concerto in C for two trumpets, strings, and continuo, RV 537
	Allegro
	Largo
	Allegro
	CHARLES DAVAL and PETER CHAPMAN, trumpet
	MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
	SEIJI OZAWA, conductor

Remarks	HARRY ELLIS DICKSON
COPLAND	"Quiet City" ARMANDO GHITALLA, trumpet LAURENCE THORSTENBERG, English horn MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA, conductor
HANDEL	Overture to the "Music for the Royal Fireworks" BSO BRASS and EMPIRE BRASS SEIJI OZAWA, conductor

All proceeds from this concert will assist in establishing a Tanglewood Music Center Fellowship in Andre Côme's name.

Members of the audience are invited to greet the performers and the Côme family in the Tanglewood Tent following the concert.

Andre Côme
15 April 1934–12 June 1987



Andre M. Côme, a trumpet player with the Boston Symphony Orchestra for thirty years, died unexpectedly this past June. Born in Cambridge, Massachusetts, he began studying trumpet at age seven with his uncle, Marcel LaFosse, a former member of the BSO. Andre was a student at the Tanglewood Music Center, and during four years in the service he was a member of the Air Force Band. In 1956 he joined the Baltimore Symphony; he became a member of the Boston Symphony Orchestra the following year. He was a faculty member at the New England Conservatory of Music, and he taught at Boston University, the Boston Conservatory, and Boston University. In addition, he was a devoted teacher for many years at the Tanglewood Music Center, where the establishment of the Andre M. Côme Memorial Fellowship will serve as a fitting and lasting tribute.

Andre was loved and respected for both his character and his musicianship, by his colleagues in the orchestra, on the BSO staff, and throughout Boston's musical community, his students, and his friends. Andre remains, and will remain, in our thoughts.

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Alfred Schneider
Ikuko Mizuno

Second Violins
Vyacheslav Uritsky
Michael Vitale
Sheila Fiekowsky
Gerald Elias
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Nancy Bracken
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Scott A. Hartman, trombone

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Wynton Marsalis



During the 1986-87 season Wynton Marsalis set the all-time record in the *down beat* magazine Readers' Poll with his fifth consecutive "Jazz Musician of the Year" award, also winning "Best Trumpet" for the same years, 1982 through 1986. This was underscored when his album "J Mood" earned him his seventh career Grammy, at the February 1987 ceremonies, making him the only artist at this year's awards to win in the last four consecutive years. An exclusive CBS Masterworks and Columbia Records recording artist, Wynton made musical history at the 1984 Grammy ceremonies when he became the first instrumentalist to win awards in the categories of jazz ("Best Soloist," for "Think of One") and classical music ("Best Soloist With Orchestra," for "Trumpet Concertos"). He won Grammys again in both categories in 1985, for "Hot House Flowers" and his Baroque classical album. In the past four years he has received a combined total of fifteen nominations in the jazz and classical fields. His latest album, "Marsalis Standard Time, Volume I," represents the second complete album of the Wynton Marsalis Quartet—Wynton on trumpet, pianist Marcus Roberts, bassist Bob Hurst, and drummer Jeff "Tain" Watts.

The second of six sons of New Orleans jazz pianist Ellis Marsalis, Wynton grew up in a musical environment. He played first trumpet in the New Orleans Civic

Orchestra throughout high school, and in 1979, when he was seventeen, he was a Fellow at the Tanglewood Music Center, where he received the Harry Shapiro Award for Outstanding Brass Player, and where he has established a Wynton Marsalis Fellowship intended to foster opportunity for talented young minority students. At eighteen, Wynton began attending Juilliard, and he was soon making appearances with many of the jazz greats, including Art Blakey and the Jazz Messengers, Sarah Vaughan, Sonny Rollins, and Herbie Hancock's VSOP Quintet. His 1982 debut album, "Wynton Marsalis," was named "Jazz LP of the Year" by *down beat*, *Stereo Review*, and other publications; it also earned him his first Grammy nomination. Wynton's Grammy-winning classical albums have also won several other top international awards, including a Grand Prix du Disque and an Edison Award. As a classical artist, he has performed with many of the world's great orchestras, including those of Philadelphia, Cleveland, New York, Los Angeles, San Francisco, Pittsburgh, Toronto, St. Louis, Detroit, Atlanta, and Vancouver, under many of the world's most eminent conductors. In 1984 he opened the Boston Pops season with conductor John Williams and Sarah Vaughan, a performance later televised on the PBS series "Evening at Pops."

Wynton's interest in education has led to lecture appearances and his participation in numerous college workshops and seminars, including Columbia College in Chicago, Clark in Atlanta, the Eastman School of Music in Rochester, Georgia Tech, Duke Ellington High School of Music in Washington, D.C., Overbrook High School in Philadelphia, Florida A&M in Tallahassee, and Lincoln University in Pennsylvania, among others. He has performed at major jazz festivals throughout the country, appears frequently at benefit concerts, and was a judge at the 1983 Notre Dame Collegiate Jazz Festival. With his albums "Black Codes (From the Underground)" and "J Mood" he has also gained increasing attention as a composer. In 1986, Philadelphia's "Inroads" organization, which creates career opportunities for college-bound inner city students, awarded him its Award for Excellence. Also that year he was nominated for the NAACP's nineteenth annual "Image" award. This past June, CBS Records honored him "for his esteemed achievements, his musical vision, and his dedication to the education and spirit of young musicians."

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Fifty Years of the Boston Symphony Orchestra at Tanglewood: Looking Back to the Beginning

The fact that the Boston Symphony Orchestra plays concerts in the Berkshires every summer is pure accident—happy accident, to be sure, but accident nonetheless. For more than a century the Berkshires have been the recreational and sporting grounds of visitors mainly from New York City, while Bostonians have preferred to disport themselves at the Cape or on the North Shore. Thus, when summer orchestra concerts began in the Berkshires, they involved a New York conductor and a New York ensemble.

Henry Hadley (1871-1937) was one of the best-known musicians in America fifty years ago, an indefatigable conductor and prolific composer. He had written seven operas (*Cleopatra's Night* was performed at the Met in 1920), five symphonies, and a great deal of other music. He had led orchestras in the German city of Mainz and in Seattle, and he had founded the San Francisco Symphony Orchestra. In the late '20s he was associate conductor of the New York Philharmonic, with which he was always looking for ways to bring first-rate music to more and more people.



Gertrude Robinson Smith

In the spring of 1934—hardly a time, one would think, to start an expensive new venture in Depression-rocked America—Hadley began looking for a site where he might set up a summer concert series. Friends suggested the Berkshires, and Hadley leaped at the idea. He found a farm with a horse ring in the little town of Interlaken, between Lenox and Stockbridge. There, in late August 1934, the first Berkshire Symphonic Festival took place. It consisted of three concerts on a single weekend. (The site of that event later became the private Stockbridge School.) The first three concerts were truly blessed by the weather gods. There was no cover from the elements. An overcast morning the day of the first concert raised concern as to the evening's success, but by sundown the sky was clear and a full moon shone down on the Philharmonic musicians' performance of the opening work, Berlioz's *Roman Carnival* Overture.

The organization of a new festival—even a small one—in just two months, which included budgeting, hiring the musicians, converting the horse ring into a concert amphitheater, arranging for ticket sales, food concessions, and advertising, and all the other details that needed planning for a public event, was a daunting project. It did not, however, daunt Gertrude Robinson Smith, a redoubtable organizer and worker, who marshalled dozens of Berkshire residents, mostly women, as a corps of workers to make all the necessary arrangements. Miss Robinson Smith remained an essential supporter of the festival for years.

The festival's success encouraged the organizers to plan on a bigger scale the following year, but they decided not to tempt fate again as far as the weather was concerned. A significant budget item in 1935 was the rental of a circus tent for use in case of inclemency at concert time. But the scheduled concerts con-

flicted with the New York Philharmonic's commitments to play at Lewisohn Stadium in New York, so Hadley had to recruit an orchestra out of New York symphony musicians who were not working that weekend. The festival was a social success without question, but there were those who questioned its musical merits. Hadley's programming was regarded as too popular, the playing had been uneven, and the conductor himself was in failing health. He resigned following the 1935 festival; but his service is memorialized in a bronze tablet in the Shed at Tanglewood.

The directors of the festival decided then not to rely on a pick-up orchestra anymore. They wanted an established ensemble of the highest musical caliber. If New York could not provide such an orchestra owing to its schedule of summer concerts, the Berkshire Festival would turn to Boston, where the orchestra had been enjoying renewed acclaim under the baton of the Russian conductor Serge Koussevitzky, then in his thirteenth year as music director. The conductor and the BSO Trustees approved the plan, and the contract was drawn up for three concerts on a single weekend in mid-August.

Unexpected problems arose when the farm on which the first two festivals had taken place was sold. The new owners would not allow the festival free use of the property, as the previous owners had done, and they would not allow parking. The Berkshire Festival might have collapsed right then, but another estate, Holmwood (now Foxhollow), on the boundaries of Stockbridge, Lenox, and Lee, was offered for 1936.

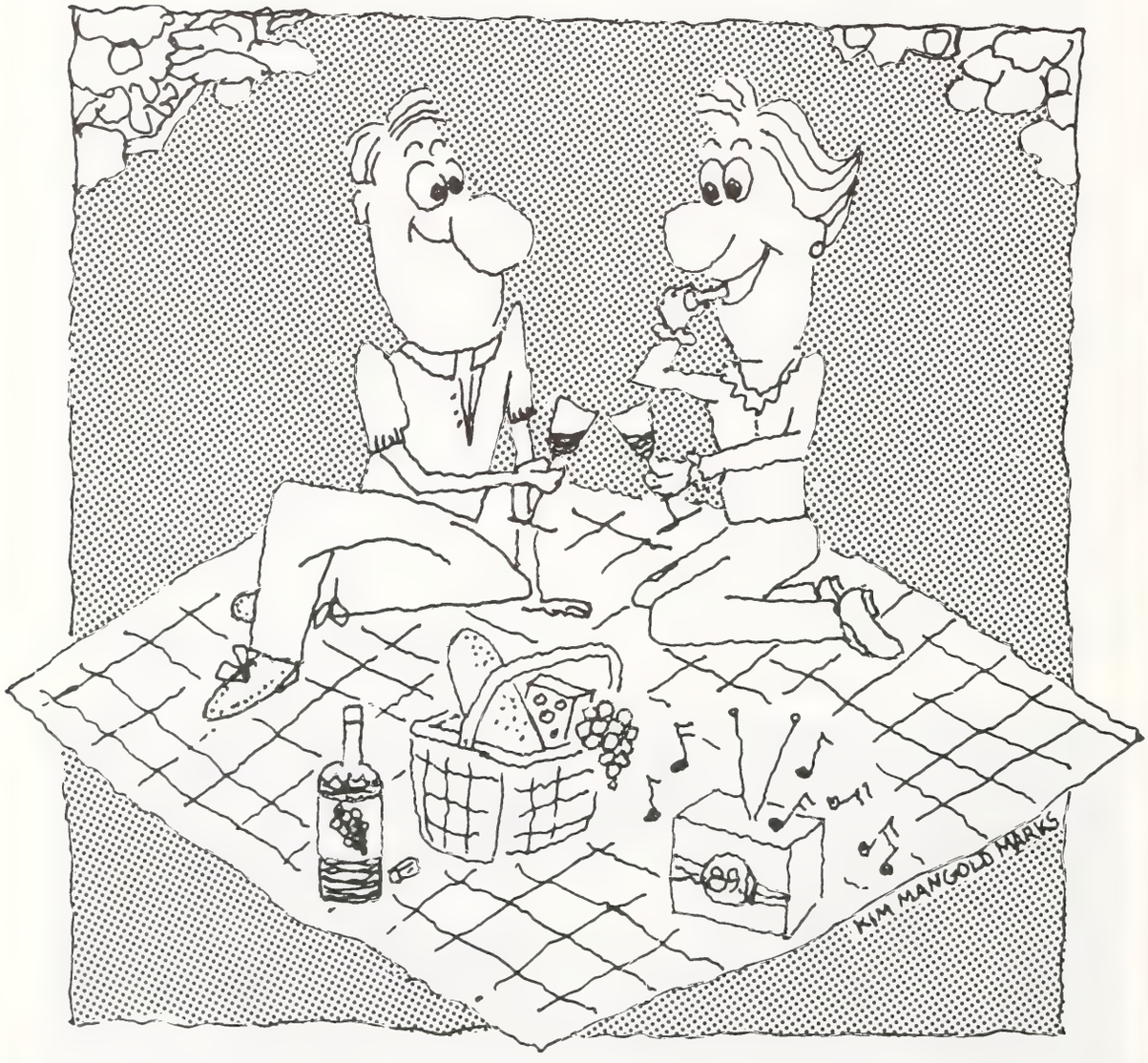
The arrival of the Boston Symphony somehow sparked wide public attention. The crowds were much larger and came from much farther away. That year there was actually a profit at the end of the three concerts! Far more important, the concerts in the Berkshires with the BSO were widely publicized through reviews in more than twenty papers. Olin Downes reviewed the festival for the New York *Times*, noting that the performances were "of a quality to set them wholly apart from any others the writer has ever heard at summer concerts in America."

The great success of the summer naturally made everyone eager to repeat the event in 1937—and to double the number of concerts. But Koussevitzky insisted that he wanted a permanent concert shell, not a tent, and the



Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood

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Holmwood property was not available on that basis. Though local residents felt some apprehension at the prospect of an enlarged Berkshire Festival, Koussevitzky and Miss Robinson Smith began the search for a permanent site. They were on the verge of moving temporarily back to the farm that had served the first two festivals (it had again become available) when Koussevitzky unexpectedly received a call from Mrs. Gorham Brooks, a Bostonian who summered in the Berkshires at the magnificent 210-acre Tappan family estate. Since the estate was no longer serving her family, she had been on the verge of closing it down; but together with her cousin, Miss Mary Aspinwall Tappan, she decided instead to offer it as a gift to the Boston Symphony Orchestra for the festival.

The estate had originally been called Highwood when, in 1849, William Aspinwall Tappan erected a large Victorian house amidst pines and hemlocks. There was a small red house on the estate in which Nathaniel Hawthorne lived for a year and a half while writing *The House of Seven Gables*. He also wrote the *Tanglewood Tales*, retellings of classic myths, narrated by a college student on a country estate that strongly resembled Highwood, but which Hawthorne dubbed "Tanglewood"; the Tappan family liked the thought of a book being connected to their property, so they dropped the original name of the estate and called it Tanglewood.

So it was that, fifty years ago, the Boston Symphony moved to Tanglewood, where the festival concerts have been given ever since. Plans were afoot to build a "pavilion" designed by the Finnish architect Eliel Saarinen, but construction could not begin before 1938. So the first Tanglewood festival took place again in a tent. Again public interest was high, and NBC's Blue Network carried two of the concerts live across the nation.

The most famous event of the summer took place on 12 August 1937, the first concert of the second weekend. The clouds opened and thunder drowned out the music—in an all-Wagner program! The *Rienzi* Overture was interrupted twice, and the "Forest Murmurs" from *Siegfried* had to be omitted altogether. By intermission there were leaks in the tent. Gertrude Robinson Smith, ever indefatigable, stood up and announced the formation of an immediate campaign to raise $100,000 for the concert shed; before the extended intermission was over, 30% of the sum had been pledged.

During all this, the radio broadcast continued, with the announcers trying to fill the empty airwaves with something about the music expected on the second half of the program. But the second half was delayed so long that NBC canceled the remainder of the broadcast. When it was finally possible for the music to continue, the microphones were off. Even after the concert came to its delayed end, problems were by no means over. The parking lots had turned to mud, and dozens of patrons had to be towed out of the mire before they could set off for home.

During the last fifty years, there have been rain and thunderstorms, heat waves, cold waves, hail, and—yes—sunshine and clear moonlit nights. But there has probably never been an evening of outdoor music-making quite so miserable as in that first summer at Tanglewood. The BSO has never been able to cancel the rain before a concert or to moderate the humidity in the "dog days" of August, but the fiftieth anniversary of the first Boston Symphony concerts at this famous and magnificently beautiful location is being celebrated with an unusually festive schedule of musical events all summer. And the celebration will go on no matter what the weather!

—Steven Ledbetter

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Cecylia Arzewski



John Barwicki



Harry Ellis Dickson

Leaving the Boston Symphony this year are six distinguished members whose cumulative service to the orchestra totals 218 years. Bass player John Barwicki joined the orchestra in 1937 and retires after 50 years of membership. Harry Ellis Dickson—first violinist, Assistant and then Associate Conductor of the Boston Pops, and founder of the BSO's current series of Youth Concerts, which he initiated in 1959—retires from his position as a BSO violinist after 49 years, while remaining Associate Conductor Laureate of the Pops and Conductor Laureate of Youth Concerts. Ralph Gomberg has been prinicipal oboe of the orchestra since he joined in 1950; he retires after 37 years of service. Bass player Leslie Martin joined the orchestra in 1957 and retires after 30 years of service. William Moyer, a BSO trombonist from 1952 to 1966 and its Personnel Manager since that year, has been a member of the BSO family for 35 years. Cecylia Arzewski, a first violinist since she joined the orchestra in 1970 and now an assistant concertmaster, leaves after 17 years to become Associate Concertmaster of the Cleveland Orchestra under its Music Director Christoph von Dohnányi this September. Our sincerest thanks for their contributions to the BSO and to Boston's musical community, and our very best wishes to them all.



Ralph Gomberg



Leslie Martin



William Moyer

Tanglewood Music Center

50th ANNIVERSARY CAMPAIGN

The 50th Anniversary Campaign has achieved more than $5 million towards the goal of $12 million by 1990. We gratefully acknowledge the following generous endowment gifts and pledges of $5,000 or more received since September 1, 1986. Such support allows us to bring the best young musicians to study at Tanglewood on tuition-free Fellowships.

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Bernard Kadinoff
26 September 1921–8 August 1987



The Boston Symphony Orchestra family was saddened recently by the death of Bernard Kadinoff, a member of the orchestra's viola section since 1951. Before joining the Boston Symphony Orchestra under Charles Munch, Mr. Kadinoff played in the NBC Symphony Orchestra under the direction of Arturo Toscanini. Born in Brooklyn, New York, Bernard Kadinoff discovered the piano when he was five and began violin lessons at six, switching to viola in his late teens, when he studied with Emanuel Vardi and Nicholas Moldavan. After a period of military service, he continued his viola studies at the Juilliard School of Music with Milton Katims. A former Wellesley College faculty member, he was also a devoted teacher of viola and chamber music at Boston University and at the Boston University Tanglewood Institute. He made recordings of contemporary music for the Deutsche Grammophon label, and he participated with the Cambridge String Quartet at the Fairbanks Music Festival in Alaska. He appeared frequently as soloist and recitalist and performed as soloist with the Boston Pops.

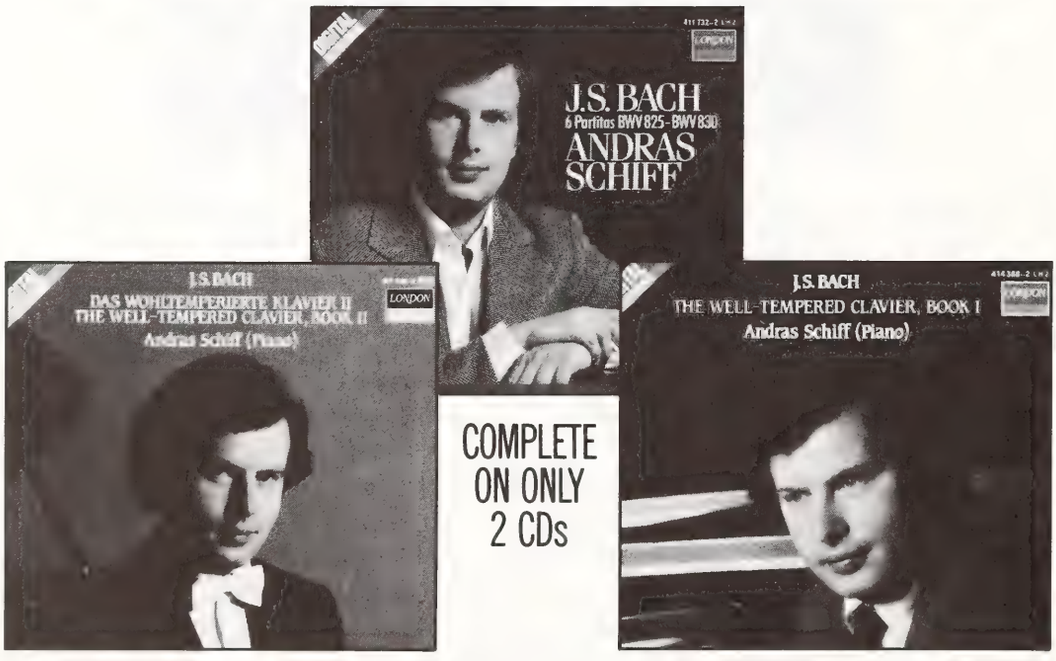
Bernard's presence at Symphony Hall and at Tanglewood will be missed. The entire Boston Symphony family—his colleagues in the orchestra, on the staff, in the Tanglewood Festival Chorus—joins in extending condolences to his family. A scholarship at the Boston University Tanglewood Institute is being established in Bernard's name; contributions may be sent to the Boston University Tanglewood Institute, 855 Commonwealth Avenue, Boston, MA 02215.

ANDRAS SCHIFF

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Thursday, 27 August at 8:30

ANDRÁS SCHIFF, piano

J.S. BACH — *The Well-tempered Clavier*, Book II:
Twenty-four Preludes and Fugues, BWV 870-893

No. 1 in C major
No. 2 in C minor
No. 3 in C-sharp major
No. 4 in C-sharp minor
No. 5 in D major
No. 6 in D minor
No. 7 in E-flat major
No. 8 in E-flat

INTERMISSION

No. 9 in E major
No. 10 in E minor
No. 11 in F major
No. 12 in F minor
No. 13 in F-sharp major
No. 14 in F-sharp minor
No. 15 in G major
No. 16 in G minor

INTERMISSION

No. 17 in A-flat major
No. 18 in G-sharp minor
No. 19 in A major
No. 20 in A minor
No. 21 in B-flat major
No. 22 in B-flat minor
No. 23 in B major
No. 24 in B minor

András Schiff plays the Steinway piano.

Notes

Johann Sebastian Bach was nothing if not thorough. One of the most striking characteristics of his life and his creative output is the evident desire to encompass every possibility, to leave no gaps, whether in music primarily intended for teaching or music designed for public performance. Examples of this thoroughness come from all stages of his career.

Many of Bach's systematically planned compositions arose to serve him in his function as a teacher, especially for his own large and talented family. Since graded, progressive treatment of technical problems is the hallmark of a careful teacher of music, one might expect Bach to have shone particularly in this regard. His *Clavier-Büchlein* ("Little Keyboard Book") for his eldest son, Wilhelm Friedemann Bach, of 1720 is a case in point. The manuscript provides a table of ornaments for the performer (adapted from the French harpsichord composer d'Anglebert), but, even more important, it is conceived as a series of models in composition. Similarly the two-part and three-part Inventions and Sinfonias were as much designed to demonstrate the development of musical ideas as to teach "clear playing."

Of course, one of the marks of Bach's genius is the evident fact that even works planned for the training of young musicians retain a permanent interest for the most skilled. These are compositions that combine imagination and intellect, heart and mind, technical artifice and expressive freedom in a way scarcely matched elsewhere, and never surpassed.

Among the most famous of all Bach's collections of music from the very beginning (and one of the few works of Bach known to composers from the time of his death until the great Bach rediscovery that began with Mendelssohn's performance of the

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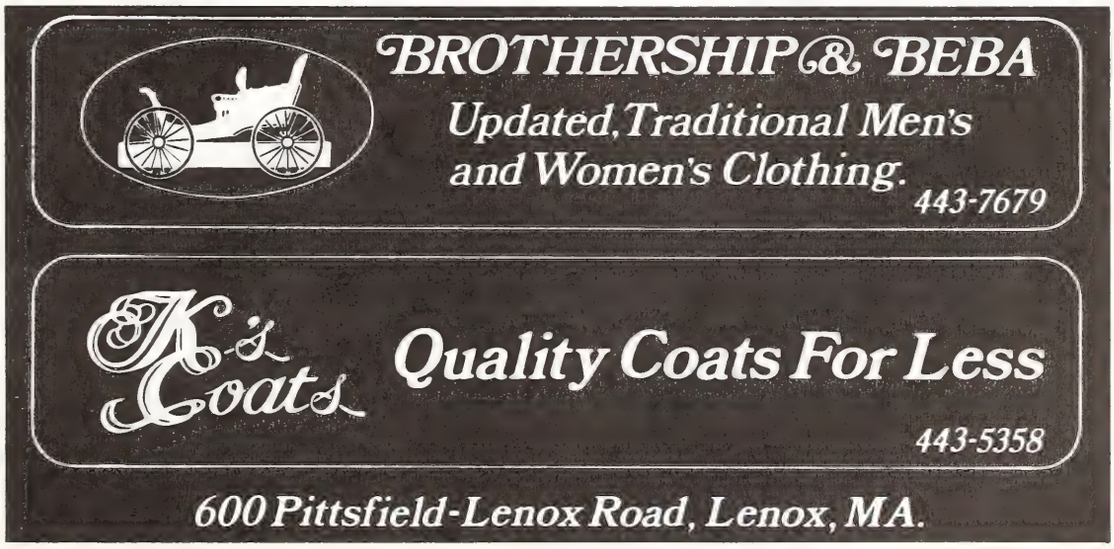
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St. Matthew Passion in 1829) is his first set of twenty-four preludes and fugues known collectively as *The Well-tempered Clavier* (BWV 846-869). Bach himself wrote the title on the manuscript, dated 1722, which puts the completion of the collection at the end of his Weimar period. A second collection, made in the early 1740s, does not survive in Bach's hand, but the evident similarity to the overall plan of *The Well-tempered Clavier* caused it to be given the title *The Well-tempered Clavier*, Book II. The two collections together, each consisting of twenty-four preludes and fugues, are often referred to casually by musicians as "the forty-eight." They stand collectively as an overwhelming peak of keyboard composition.

The curious title of Bach's collection refers to a then recently accepted development in keyboard tuning, one that had marked results in the harmonic freedom accorded composers. All tuning systems developed by human ingenuity have been forced to contend with certain differences in the calculation of notes depending on how a particular interval is obtained. Some intervals were simply larger than others. Over the centuries musicians and theorists had developed certain systems in tuning that made the most commonly played notes sound reasonably acceptable. In the Renaissance and early Baroque eras, the harmonic language was sufficiently restricted to prevent many difficulties. But if a composer should be so bold as to compose in the keys that required many sharps or flats, the inconsistencies of tuning would become painfully obvious to the most casual of listeners.

Already in the sixteenth century theorists described the tuning known as "equal temperament," a division of the octave into twelve equal-sized half-steps. The problem with equal temperament is that *every* interval except the octave is slightly out of tune according to the purest mathematical calculations. To this day, good string players (who have absolute control over the pitches they play) will tune certain notes differently when playing alone than they will when playing with a piano (which has to be tuned before the performance). Still, the system of equal temperament has proved remarkably useful in allowing a vast expansion of harmonic possibilities—and few non-musicians are aware of the adjustments in pure tuning, to which they have become acclimated.

Because of the nature of the instrument, equal temperament was essential in the sixteenth-century for performance of music on the lute. But it only gradually became accepted by other musicians. Even Bach himself may have used only a close approximation, since the system was not universally accepted until the early nineteenth century. But once it had made substantial headway, many musicians came forward to





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demonstrate its advantages for wider-ranging, more flexible harmonic treatment. As early as 1702 one J.P. Treiber published a keyboard piece that claimed to make use of "all the keys and chords." About 1710 J.C.F. Fischer wrote a set of preludes and fugues under the title *Ariadne Musica* . . ., suggesting that harmonic modulation was the "Ariadne's thread" through the labyrinth of a musical composition. In 1719 Johann Mattheson wrote a work containing "twenty-four easy and as many somewhat more difficult examples in all the keys."

Bach's work in *The Well-tempered Clavier* utterly surpasses all earlier attempts in its richness and variety of material and technique. The two sets mark the last great flowering of the keyboard prelude and fugue in Germany. The prelude and fugue combination is typical of Baroque keyboard music, which liked to pair a movement in "free" form with one in "strict" form. In principle the prelude could be almost any kind of music at all, though usually it is an extended treatment of a single motive; the fugue to which it is linked will be in the same key and will normally be written for a strictly-maintained number of "voices"—most commonly four. The term "strict" here refers to the fact that the composer must treat the fugue as if he were writing for human voices or individual melody instruments; he could not "pad" the texture for a richer sound if he felt like it. Rather, he had to plan the interaction of the voices so that they alone, in their working out of the fugal material, would provide a satisfyingly rich and varied texture with a well-realized harmonic structure.

Bach's ground plan is thoroughly systematic. Each piece moves progressively through the major and minor keys up the scale a half-step at a time, so that we begin with a prelude and fugue in C major, followed by one in C minor. Then come pairs in C-sharp major and C-sharp minor, in D major and D minor, and so on to the last pair in B major and B minor. Many of the preludes of Book I had actually appeared, in preliminary form, in the little book for Wilhelm Friedemann Bach; here they are laid out in definitive form and allied to a full fugue, which might have anywhere from two to five voices. Although Bach did not call attention to overt connections between the preludes and fugues, there are more than a few indications (aside from the obvious one of key) that the pairs are conceived to go together.

Bach's title-page for the first set indicates the intended use of the work—for both young and experienced musicians:

> The Well-tempered Clavier, or preludes and fugues in all the tones and semitones, both with the major third, or "Ut, Re, Mi" and with the minor third or "Re, Mi, Fa." [This was Bach's way of saying "in the major and minor keys," since those expressions were not common in his time.] For the use and profit of young musicians who are eager to learn, as well as for the entertainment of those who are already expert in the art.

Throughout this monumental creation, Bach offers an extraordinary range of variety, both technical and expressive. They have never ceased to be used for the training of the young, and they have equally never ceased to delight even the most advanced connoisseurs. One young musician who studied the *Well-tempered Clavier* as a young man was Ludwig van Beethoven. Years later he referred to this work, encompassing so much in such a modest space, with one of the best capsule assessments of the composer and his work, punning on the fact that "*Bach*" is the German word for "brook": "*Nicht Bach; Meer sollte er heissen*" ("He should not be called Brook, but Ocean").

—Steven Ledbetter

Tanglewood
1937-1987

Weekend Prelude

Friday, 28 August at 7

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

VAUGHAN WILLIAMS — Mass in G minor

Kyrie
Gloria
Credo
Sanctus—Osanna I—
Benedictus—Osanna II
Agnus Dei

GUIPING DENG, soprano*
NAN HUGHES, mezzo-soprano*
ROCKLAND OSGOOD, tenor*
DON HALLCOM, baritone

TALLIS — *Spem in alium*, Motet in forty parts

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Tanglewood Festival Chorus Auditions

The Tanglewood Festival Chorus, John Oliver, conductor, has openings in all sections for its 1987-88 season with the Boston Symphony Orchestra. Works to be performed under the direction of BSO Music Director Seiji Ozawa include an opening-night performance of Bernstein's *Chichester Psalms*; Poulenc's *Stabat Mater* and *Gloria*, Stravinsky's *Symphony of Psalms*, Strauss's *Elektra*, and Mendelssohn's Symphony No. 2, *Lobgesang*. The chorus will also participate in performances of the Brahms *German Requiem* with guest conductor Kurt Masur and Donald Martino's *The White Island* under the direction of John Oliver. The Stravinsky and Strauss will be performed both in Boston and in New York.

Auditions for the chorus will be held on Wednesday, 9 September at 6 p.m. in the Cohen Annex of Symphony Hall, 301 Massachusetts Avenue, Boston. No appointment is necessary. For further information please call the Chorus Office at (617) 266-3513.

Notes

Ralph Vaughan Williams (1872-1958) is perhaps better-known for his symphonies and other orchestral music than for his vocal and choral work, but early in his career he played an important role in the rediscovery and preservation of the rich tradition of English folk song, and he was among the earliest generation of English composers to benefit from the revival of interest in the musical riches of the Tudor and Jacobean dynasties that led to the publication of such monumental collections as *Tudor Church Music* and *The English Madrigal School*. Vaughan Williams's earliest masterpiece was a work for string orchestra based on a theme by Thomas Tallis, and the scholarly work of Sir Richard Terry in reviving the masses of Tallis and Byrd awoke in him the desire to create something of the sort himself.

Vaughan Williams's Mass in G minor was written in 1920-21, a time which also saw the performances of his *Pastoral* Symphony (No. 3) and *The Lark Ascending*. It is a large-scale work for a chorus that is sometimes in four parts, and sometimes an eight-part double chorus, with four soloists. The composer dedicated the score to Gustav Holst and the Whitsuntide Singers, but the first performance was given by Sir Richard Terry in Westminster Cathedral on 12 March 1923.

Laid out in the manner of the Renaissance polyphonic Mass settings that were its inspiration, the work nonetheless is more than a simple imitation of the older style; it is filled with melodic lines and with progressions that would scarcely have occurred to a Tallis. Yet it has the polyphonic concentration characteristic of the earlier works and is beautifully scored for the voices to provide variety and climax. One's first reaction is that this is very old music, but, like Vaughan Williams's Fantasy on a Theme of Thomas Tallis, it reveals itself to be a modern reinterpretation of the past. The scholar-conductor who led the first performance summed it up nicely in his letter to the composer: "In your individual and modern idiom you have really captured the old liturgical spirit and atmosphere."

Thomas Tallis was born about 1505 and died in Greenwich in 1585. Although he is one of the most distinguished of sixteenth-century English composers, Tallis's early career is largely a mystery. But by the mid-1540s he was a member of the Chapel Royal, and he served more than forty years, from the reign of Henry VIII through those of Edward VI, Mary Tudor, and more than half the long reign of Elizabeth I. He managed to maintain this position even though he was a Catholic during a century when English politics centered to a great extent on the monarch's religion, veering precipitously from Catholic to Protestant and back again several times. Most of Tallis's large-scale church music probably dates from the relatively brief reign of Mary, who was Catholic, rather than from the time of Elizabeth, who actively suppressed the Catholic church. Yet Tallis was highly regarded throughout Elizabeth's reign, and when, in 1575, he and William Byrd, a younger master composer in the Chapel Royal, petitioned for an increase in salary, Elizabeth granted them letters-patent giving them the exclusive right to print and publish music in England. (A monopoly of this sort was a way for a monarch to raise an artist's level of income without being out-of-pocket; the recipient could either enter a new business without fear of competition or license the right to do so to others for a cash payment.)

Spem in alium, the motet for forty voices, is perhaps Tallis's most famous piece, though its size means it is infrequently heard. At a time when the standard ensemble for a vocal piece consisted of four to six parts, with perhaps eight or twelve voices as a normal maximum size for particularly festive occasions, a work in forty parts, consisting of eight choirs of five voices each, naturally attracts attention as a contrapuntal

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stunt, if nothing else. Over the course of the century a number of composers wrote works for unusually large ensembles, but Tallis's motet is generally regarded as the finest piece of music among them, brilliant in contrapuntal effect and massive in sound at its climaxes.

The question of why Tallis should have written such a piece has been debated, but we have no evidence to help provide an answer, so the proposals of various scholars remain purely hypothetical. It is quite likely that the London visit of the Italian composer Alessandro Striggio in 1567 provided an impetus, for Striggio had written a forty-voice motet, and Tallis might well have been challenged to write one himself. One scholar suggests that Tallis may have directed a performance on a secular occasion at Arundel House in London in 1570 or 1571 with the aim of making a particular point to the Queen, who was actively suppressing the Catholic church. His text emphasizes the transcendent power of God compared to the humility of sinful and suffering mankind—from which category, he implies, even earthly monarchs are not exempt.

The use of eight choirs naturally offers opportunities for antiphonal effects far more elaborate than simple stereophony. Tallis brilliantly contrasts the play of interwoven lines in a contrapuntal web with great sonorities in block chords. Near the end of the work the entire massed forces break off dramatically to draw a breath and enter, simultaneously, with the invocation to God, "*respice humilitatem nostram*" ("look upon our lowliness"). If the Queen was present for the performance, what did she think of those words, so strongly highlighted?

—Steven Ledbetter

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Mass in G Minor

Kyrie

Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te; gratias agimus tibi propter magnam gloriam tuam; Domine Deus, Rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe; Domine Deus agnus Dei, filius Patris;	Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father;
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis;	Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris. Amen.	For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;	I believe in one God, the Father Almighty, Maker of heaven and earth, And of all things visible and invisible:
Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt;	And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father, by whom all things were made:
Qui propter nos homines et propter nostram salutem descendit de coelis,	Who for us men and for our salvation came down from heaven,
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;	And was incarnate by the Holy Ghost of the Virgin Mary, and was made man,
Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;	And was crucified also for us under Pontius Pilate, suffered, and was buried.
Et resurrexit tertia die secundam Scripturas; Et ascendit in coelum; sedet ad dexteram Patris, et iterum venturas est cum gloria judicare vivos et mortuos, cujus regni non erit finis;	And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, et in unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum.

And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets. And I believe in one Catholic and Apostolic church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead,

Et vitam venturi saeculi. Amen.

And the life of the world to come. Amen.

Sanctus—Osanna I—Benedictus—Osanna II

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua;

Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory.

Osanna in excelsis.

Hosanna in the highest.

Benedictus qui venit in nomine Domini.

Blessed is he that cometh in the name of the Lord.

Osanna in excelsis.

Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Angus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, give us peace.

Spem in alium

Spem in alium nunquam habui praeter in te, Deus Israel,
qui irasceris, et propitius eris,
et omnia peccata hominum in tribulatione dimittis.
Domine Deus, Creator coeli et terrae,
respice humilitatem nostram.

I have never put any hope in others but in you, God of Israel,
who will be angry and yet become again gracious, and who forgives all the sins of suffering man.
Lord God, Creator of heaven and earth,
look upon our lowliness.



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Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, 28 August at 9

SEIJI OZAWA conducting

MOZART — Piano Concerto No. 16 in D, K.451

Allegro
[Andante]
Allegro di molto

PETER SERKIN

INTERMISSION

MAHLER — Symphony No. 1 in D

Langsam. Schleppend
(Slow. Dragging)

Kräftig bewegt, doch nicht zu schnell;
(With powerful motion, but not too fast)

Trio: Recht gemächlich
(Pretty easygoing)

Feierlich und gemessen, ohne zu schleppen
(Solemn and measured, without dragging)

Stürmisch bewegt
(With tempestuous motion)

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Baldwin piano

Peter Serkin plays the Steinway piano.

NOTES

Wolfgang Amadè Mozart
Piano Concerto No. 16 in D, K.451

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed his D major concerto in the spring of 1784, completing it on 22 March. The date of the first performance is not known. In addition to the solo piano, the score calls for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The year 1784 was the most successful of Mozart's life, at least in terms of the public demand for his music. That year saw the composition of no fewer than six piano concertos, four of them in the ten weeks between the beginning of February and mid-April! Even more important is the fact that these concertos mark Mozart's achievement of a true maturity in concerto composition. From this time on, every concerto has its own character and personality; the composer has passed thoroughly beyond the highly stylized concerto forms that he inherited, forms that straitjacketed so many other composers.

In February Mozart had written a concerto, K.449 in E-flat, for his pupil Barbara Ployer in such a way that it could be played by strings alone, simply omitting the wind parts. This made it practical for home use, accompanied by an ensemble as small as a string quartet, but of course it meant that Mozart was unable to make use of those varied touches of woodwind color that are so cherishable in his music.

The next three concertos (K.450 in B-flat, K.451 in D, and K.453 in G) were completed on 15 March, 22 March, and 12 April, respectively, and they were clearly designed for the large concert hall with a complete orchestral complement. They begin the series of "symphonic" concertos that runs through the rest of Mozart's output. The composer referred to the first two of these in a letter he wrote to his father in



The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who died in July 1778.

May, remarking that they are designed "to make the performer sweat." Certainly the virtuosic element is vital in the solo part, but equally important is Mozart's newfound ability to reconcile virtuosity for its own sake with a rich variety of thematic material arranged in a satisfactory symphonic structure.

The D major concerto, K.451, has long been the least-performed of these works, probably because Mozart here was so stingy (relatively speaking) in his normally lavish supply of melodies. He seems determined instead to concentrate his attention on a relatively small number of ideas, and for once he does not even give the soloist a new tune all his own after the orchestra has played its ritornello; the pianist must simply work with the material already at hand. In itself, this is certainly not a fault; it may represent some kind of homage to Haydn, whose normal approach was to work his material single-mindedly, but with extraordinary imagination. The fact that Mozart was at this time about halfway through the composition of the six "Haydn quartets," whose approach was strongly influenced by the older master's string quartet writing, may lend credence to the hypothesis. To make up for the limited number of themes, though, Mozart offers brilliant sonorities. The orchestra includes trumpets and drums, thus providing a richer and more festive sound—especially in the "normal" trumpet key of D major—than had been the case in the more softly scored previous concerto.

The music is more spacious, too, growing from a heroic quickmarch, the stylized dotted march rhythm that seems to have obsessed Mozart in those days (though each time he used it, in successive concertos, the result was fresh and varied). Here, with trumpets and drums seconding the rest of the orchestra, the opening gesture of the first movement is truly martial, though the trumpets drop out for the contrasting material, allowing the woodwinds their opportunity for cheerful dialogue with the strings. A striking idea with syncopated chromatic lines in the violins over a heavy tread in the basses eventually leads to the ritornello's closing gesture, marked by the return of the trumpets. The soloist, once he has entered, reinterprets all of these ideas in his own terms, with a particularly delicious interplay of piano and woodwinds in the place of the earlier woodwinds and strings. The development is relatively short, but the recapitulation is striking in that, except for its first phrases, it is almost entirely to be played softly; everything heard at a *forte* dynamic in the opening is here *piano*, thus allowing the return of the opening quickmarch in the coda to be that much more powerful.



The slow movement is a songlike rondo, with the opening theme alternating with two other ideas in an ABACA pattern, followed by a coda. When Mozart sent the three big concertos to his family in Salzburg, he expressed the hope that his father and sister Nannerl would tell him which one they liked best. Nannerl pointed out something that was not to her liking in the C section of this movement; she felt the piano part to be too bare. On 12 June her brother wrote home, agreeing that there was something missing, adding "I will supply the deficiency as soon as possible and send it with the cadenzas." Fortunately Mozart's second version, a more richly elaborated treatment of the same material, survives, giving us a precise example of how he would ornament a very simple melodic line in a slow movement like this.

The finale is an exuberant sonata rondo that is generally described as Haydnesque, built on two principal ideas alternated and developed. The most charming surprise of this witty and delightful movement is the soloist's decision, after the cadenza, to convert all the tunes of the movement from 2/4 time into 3/8, and the orchestra follows along with sparkling good humor.

—Steven Ledbetter

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Gustav Mahler
Symphony No. 1 in D

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He did most of the work on this symphony in February and March 1888, having begun to sketch it in earnest three years earlier and using materials going back into the '70s. He also revised the music extensively on several occasions. Mahler conducted the first performance of the work, then called "Symphonic Poem in Two Parts," with the Budapest Philharmonic on 20 November 1889. At a New York Philharmonic concert on 16 December 1909 he introduced the work in the United States in its final four-movement form, having dropped the original second movement (the so-called "Blumine" movement) after a June 1894 performance in Weimar. Mahler's First Symphony is scored for four flutes (three of them doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet, two doubling high clarinet in E-flat), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, bass tuba, timpani (two players), percussion (bass drum, cymbals, triangle, tam-tam), harp, and strings.

Once, contemplating the failures of sympathy and understanding with which his First Symphony met at most of its early performances, Mahler lamented that while Beethoven had been able to start as a sort of modified Haydn and Mozart, and Wagner as Weber and Meyerbeer, he himself had the misfortune to be Gustav Mahler from the outset. He composed this symphony, surely the most original First in the literature, in high hopes of being understood, even imagining that it might earn him enough money so that he could abandon his rapidly expanding career as a conductor—a luxury that life would in fact never allow him. But he enjoyed public success with the work only in Prague in 1898 and in Amsterdam five years later. The Viennese audience in 1900, musically reactionary, and anti-Semitic to boot, was singularly vile in its behavior, and even Mahler's future wife, Alma Schindler, whose devotion to The Cause would later sometimes dominate a concern for truth, fled that concert in anger and disgust. One critic suggested that the work might have been meant as a parody of a symphony: no wonder that Mahler, completing his Fourth Symphony that year, felt driven to marking its finale "*Durchaus ohne Parodie*!" ("With no trace of parody!").

The work even puzzled its own composer. No other piece of Mahler's has so complicated a history and about no other did he change his mind so often and over so long a

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period. He changed the total concept by cancelling a whole movement, he made striking alterations in compositional and orchestral detail, and for some time he was unsure whether he was offering a symphonic poem, a program symphony, or just a symphony. Let us begin there.

At the Budapest premiere the work appeared as a "symphonic poem" whose two parts consisted of the first three and the last two movements. The fourth movement was called "*à la pompes funèbres*," but that was the only suggestion of anything programmatic. Nevertheless, a newspaper article the day before the premiere outlined a program whose source can only have been Mahler himself and which identifies the first three movements with spring, happy daydreams, and a wedding procession, the fourth as a funeral march representing the burial of the poet's illusions, and the fifth as a hard-won progress to spiritual victory.

When Mahler revised the score in January 1893 he called it a symphony in five movements and two parts, also giving it the name of "*Titan*," not, however, for the terrible and violent figures of Greek mythology, but for the eponymous novel by Jean Paul (Johann Paul Friedrich Richter, 1763-1825), a key figure in German literary Romanticism and one of Mahler's favorite writers. The first part, *From the Days of Youth*, comprised three movements, *Spring Without End, Blumine*, and *Under Full Sail*; the second, *Commedia humana*, two movements, *Funeral March in the Manner of Callot* and *Dall'inferno al paradiso*. But by time another performance actually came around—that was in Hamburg in October of the same year—he announced the work as *TITAN, a Tone Poem in the Form of a Symphony*. The first part was now called *From the Days of Youth: Flower-, Fruit-, and Thornpieces* (this is part of the full title of *Siebenkäs*, another of Jean Paul's novels), and Mahler added that the introduction represented "Nature's awakening from its long winter sleep." For the fourth movement, now entitled *Foundered!*, he provided a long note to the effect that his inspiration had been the familiar picture

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The Hunter's Funeral, which he described, adding that the mood was "now ironic and merry, now uncanny and brooding. Upon which—immediately—*Dall'inferno* follows as the sudden despairing cry of a heart wounded to its depths."

He retained most of that through the '90s. Before the Vienna performance in 1900 he again leaked a program to a friendly critic, and it is a curious one. First comes rejection of *Titan* as well as of "all other titles and inscriptions, which, like all 'programs,' are always misinterpreted. [Mahler] dislikes and discards them as 'antiartistic' and 'antimusical.'" There follows a scenario that reads much like an elaborated version of the original one for Budapest.* What had happened is that during the '90s, when Richard Strauss's *Till Eulenspiegel, Thus Spoke Zarathustra, Don Quixote*, and *A Hero's Life* had come out, program music had become a hot political issue in the world of music, one on which to take sides. Mahler saw himself as living in a very different world from Strauss and he wanted to establish a certain distance between himself and his colleague. At the same time, the extramusical ideas that had originally informed his symphony would not disappear, and, somewhat uncomfortably and unconvincingly, he seemed now to be wanting to have it both ways. He found, moreover, that there was no pleasing the critics on this issue: in Berlin he was faulted for omitting the program and in Frankfurt for keeping it.

"I should like to stress that the symphony goes far beyond the love story on which it is based, or rather, which preceded it in the life of its creator," wrote Mahler. In that spirit, let us move on to the music, stopping just long enough to say that two love stories were involved, one in 1884 with the Kassel Opera soprano Johanna Richter, which led to the composition of the *Wayfarer* songs that Mahler quotes and used in the symphony, and a more dangerous one in Leipzig in 1887 and 1888 with Marion von

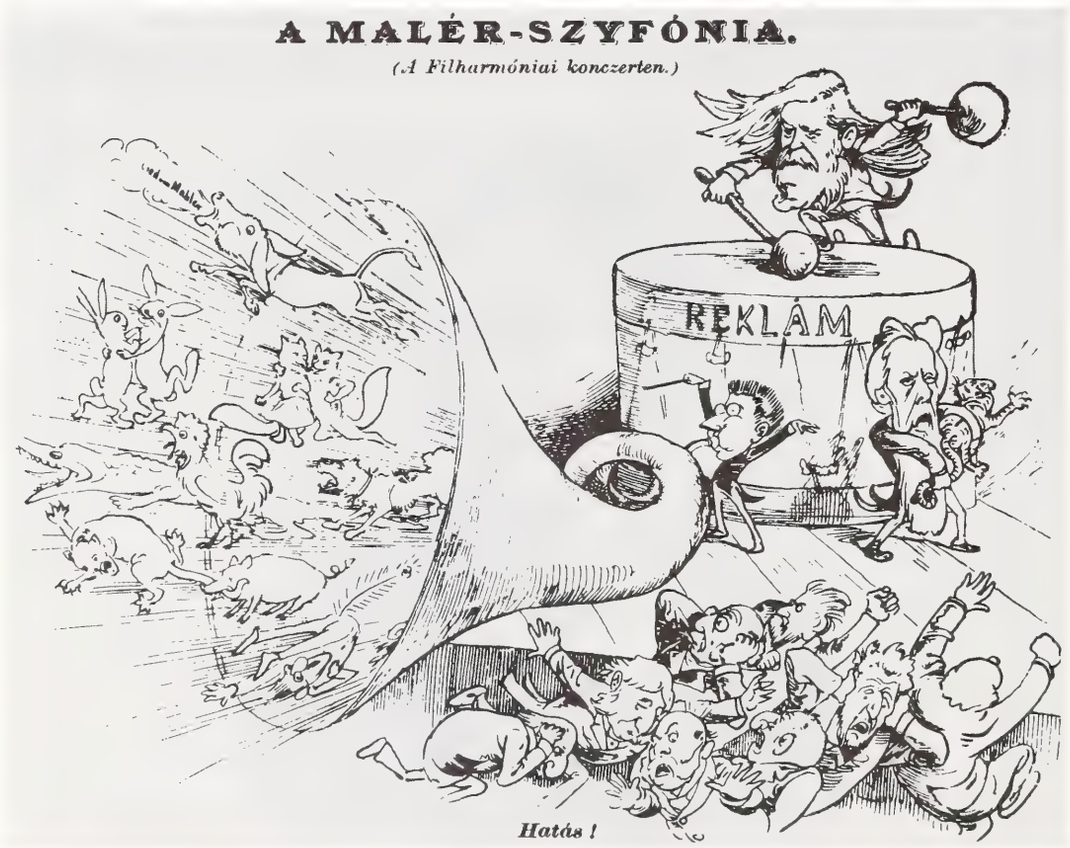
*This was one of the occasions when Mahler stressed the connection between the First and Second symphonies, saying here that "the real, the climactic denouement [of the First] comes only in the Second." Elsewhere he stated that the opening movement of the Second was the funeral music for the hero of the First.



Gustav Mahler in 1892

Weber, wife of the composer's grandson. The first time that the opening *pianississimo* A, seven octaves deep, was ever heard, it was the von Webers who stood at the piano on either side of Mahler to play the notes that were beyond the reach of his hands.

Mahler writes "*Wie ein Naturlaut*" ("like a sound of nature") on that first page, and in a letter to the conductor Franz Schalk we read, "The introduction to the first movement *sounds of nature, not music*!" In the manner discovered by Beethoven for the opening of his Ninth Symphony and imitated and used in countless ways throughout the nineteenth century, fragments detach themselves from the mist, become graspable, coalesce. Among these fragments are a pair of notes descending by a fourth, distant fanfares, a little cry of oboes, a cuckoo call (by the only cuckoo in the world who toots a fourth rather than a third), a gentle horn melody. Gradually the tempo quickens—one of the most characteristic, original, and forward-looking features of this movement is how much time Mahler spends not *in* a tempo but en route from one speed to another—to arrive at the melody of the second of Mahler's *Wayfarer* songs. Mahler's wayfarer crosses the fields in the morning, rejoicing in the beauty of the world and hoping that this marks the beginning of his own happy times, only to see that no, spring can never, never bloom for him. But for Mahler the song is useful not only as evocation but as a musical source, and he draws astounding riches from it by a process, as Erwin Stein put it, of constantly shuffling and reshuffling its figures like a deck of cards. The movement rises to one tremendous climax—to bring that into sharper focus was one of the chief tasks of the 1893 revision—and the last page is wild, but most important and constant is another of the features to which Mahler drew Schalk's attention in the letter already quoted: "In the first movement the *greatest* delicacy throughout (except in the big climax)."



A November 1889 caricature mocking the premiere of Mahler's Symphony No. 1 in Budapest

The scherzo, whose indebtedness to Bruckner was acknowledged by Mahler himself, is the symphony's briefest and simplest movement, and also the only one that the first audiences could be counted on to like. Its opening idea comes from a fragment for piano duet that may go back as far as 1876, and the movement makes several allusions to the song *Hans und Grethe*, whose earliest version was written in 1880. The Trio, set in an F major that sounds very mellow in the A major context of the scherzo itself, fascinatingly contrasts the simplicity of the rustic, super-Austrian material with the artfulness of its arrangement. It is an early instance of what Theodor W. Adorno perceived as the essence of Mahler, the turning of cliché into event.

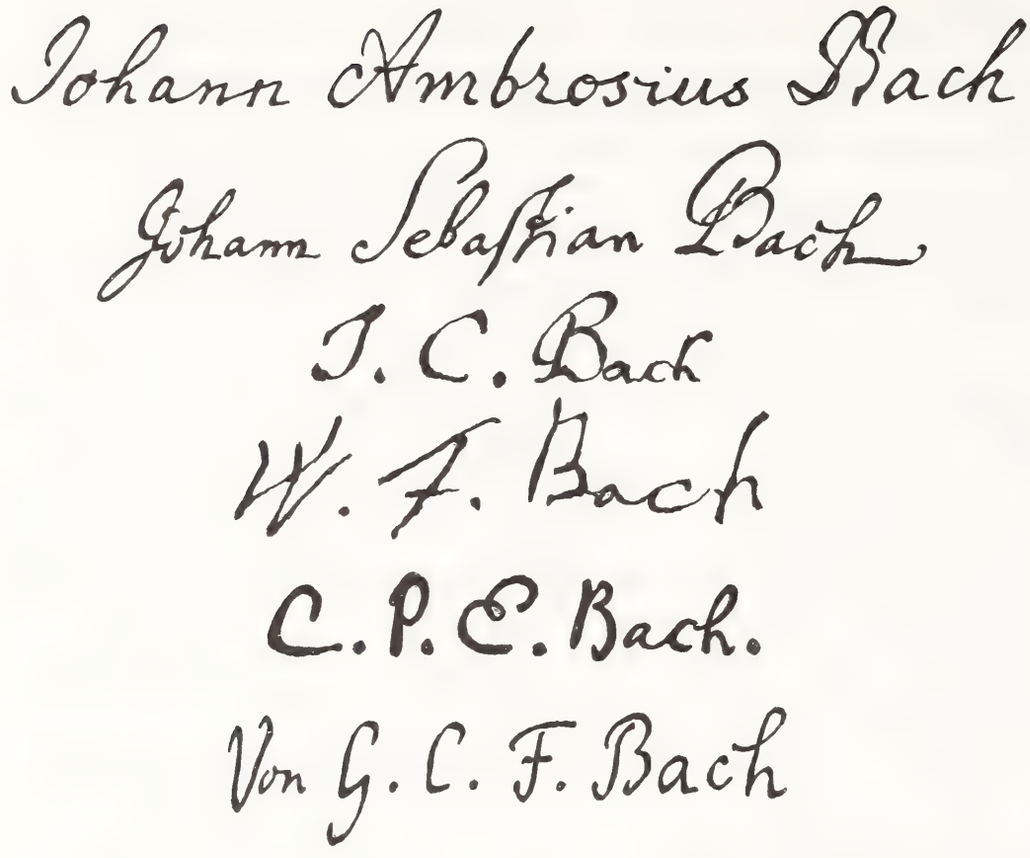
By contrast to the popular scherzo, the funeral music that follows was what most upset audiences. The use of vernacular material presented in slightly perverted form (the round we have all sung to the words "*Frère Jacques*," but set by Mahler in a lugubrious minor); the parodic, vulgar music with its lachrymose oboes and trumpets, the boom-chick of bass drum with cymbal attached, the hiccuping violins; the appearance in the middle of all this of part of the last *Wayfarer* song, exquisitely scored for muted strings with a harp and a few soft woodwinds—people simply did not know what to make of this mixture, how to respond, whether to laugh or cry or both together. They sensed that something irreverent was being done, something new and somehow ominous, that these collisions of the spooky, the gross, and the vulnerable were uncomfortably like life itself, and they were offended. Incidentally, the most famous detail of orchestration in the symphony, the bass solo that begins the round, was an afterthought: as late as 1893, the first statement of the *Frère Jacques* tune was more conventionally set for bass and cello in unison.

Mahler likened the opening of the finale to a bolt of lightning that rips suddenly from a black cloud. Using and transforming material from the first movement, he takes us, in the terms of his various programs, on the path from annihilation to victory, while in musical terms he engages in a struggle to regain D major, the main key of the symphony, but unheard since the first movement ended. When at last he reenters that key, he does so by way of a stunning and really violent *coup de théâtre*, only to withdraw from the sounds of victory and to show us the hollowness of that triumph. He then goes all the way back to the music with which the symphony had begun and gathers strength for a second assault that does indeed open the doors to a heroic ending and to its celebration in a hymn in which the horns, now on their feet, are instructed to drown out the rest of the orchestra, "even the trumpets."*

—from notes by
Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Strauss, who conducted the preliminary rehearsals for the 1894 Weimar performance, suggested to Mahler that he make a cut from the first D major arrival to the second, which is nearly one-third of the movement. Mahler of course did no such thing; that cut, however, was common practice until about thirty years ago, perpetrated even by conductors whom one would have expected to know better (including two of the Boston Symphony's former music directors).



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- Tuba mirum — Recordare
- Mors stupebit — Ingemisco
- Liber scriptus — Confutatis
- Quid sum miser — Lacrimosa

Offertorio (Domine Jesu Christe)
Sanctus
Agnus Dei
Lux aeterna
Libera me

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NOTES

Giuseppe Verdi
Requiem Mass for four solo voices, chorus, and orchestra,
in memory of Alessandro Manzoni

Giuseppe Verdi was born in Le Roncole, near Busseto in the Duchy of Parma, on 10 October 1813 and died in Milan on 27 January 1901. He composed the bulk of the Requiem in 1874. The score calls for soprano, alto, tenor, and bass soloists, mixed chorus, two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, four trumpets, four more trumpets offstage, three trombones, tuba (replacing the obsolete ophicleide), timpani, bass drum, and strings.

Few Americans know the name Alessandro Manzoni, and fewer still are familiar with his great historical novel, *I promessi sposi* (*The Betrothed*). To music lovers the name rings a bell only as the dedicatee of Verdi's "Manzoni Requiem." But to Italians, Manzoni is one of the great central figures of their literary culture; indeed, until very recently (and perhaps even today) it was impossible to obtain admission to an Italian university without passing an examination that included essay questions on two required topics: Dante's *Divine Comedy* and Manzoni's novel. In Milan, the novelist's home town, a popular epigram reflected the local view of the two major features of the city:

Un tempio ed un uomo,
Manzoni ed il Duomo.
(A temple and a man,
Manzoni and the cathedral.)

And to Giuseppe Verdi, Manzoni was a personal hero. As early as 1840 he set Manzoni's Ode *Il cinque maggio* (*The Fifth of May*), a poetic treatment of Napoleon's death, and some choruses from Manzoni's poetic tragedies, though he never published them. By this time he also knew the novel, Manzoni's major work, which had appeared in 1827, though its definitive revision was not published until 1842.* Verdi admired Manzoni both as an artist and as a man. The novelist's morbid shyness was interpreted by the composer as a dislike of personal publicity and self-promotion, qualities of which Verdi himself totally approved. But Verdi respected Manzoni's privacy as much as he wished his own to be respected, and though he and Manzoni had a close friend in common, the Countess Clarina Maffei, he never dared ask for an introduction, even after his wife, Giuseppina Stepponi, had met Manzoni through the good offices of the Countess while on a visit to Milan and had carried away with her a photograph of the great man inscribed "To Giuseppe Verdi, a glory of Italy, from a decrepit Lombard writer." Verdi framed the photo and hung it in his bedroom, and then, unable to

*Manzoni's work is a vast historical novel on the grand scale, set in Milan and surrounding regions in the seventeenth century. Inspired in its architecture by the historical novels of Walter Scott, it easily surpasses any of them in scope, individual characterization, feeling for the forces of history, and beauty of language. Indeed, it is the last point as much as any of the others that endeared the novel to nineteenth-century Italians, for Manzoni successfully created a beautiful, flexible, direct Italian (or, rather, Tuscan) prose that showed the way out of the bizarre Baroque adornments and decorations of so much earlier writing in the vernacular and helped to unify the country linguistically just as it was about to be unified politically. Of course, readers lacking Italian will not be able to appreciate this aspect of the novel directly, but it is worth reading nonetheless for all of its other fine qualities. It is available in paperback in a brilliant English translation by Bruce Penman (Penguin books). To Italians, Manzoni's one novel is the equivalent of our Scott, Thackeray, and Dickens rolled into a single book.

thank Manzoni directly, asked the Countess to tender his gratitude, enclosing a photograph of himself with the inscription, "I esteem and admire you as much as one can esteem and admire anyone on this earth, both as a man and a true honor of our country so continually troubled. You are a saint, Don Alessandro!"

Finally, in the spring of 1868, Verdi visited Milan for the first time in twenty years and through the mediation of the Countess had his one and only visit with his idol. He wrote to her afterwards to express his thanks, asking rhetorically:

> What can I say of Manzoni? How to describe the extraordinary, indefinable sensation the presence of that saint, as you call him, produced in me. I would have gone down on my knee before him if we were allowed to worship men. They say it is wrong to do so and so it may be; although we raise up on altars many that have neither the talent nor the virtue of Manzoni and indeed are rascals.

In making his visit to Manzoni, Verdi had now met both of the two men that he considered to be Italy's greatest cultural glory—the other being Rossini, whom he had known in Paris.

The connection in Verdi's mind is an important one for the history of the Manzoni Requiem. Rossini died in Paris on 13 November 1868, and Verdi's sense of loss for Italy's cultural life was keen. He noted bitterly in a letter to Countess Maffei that when "the other" glory of Italy (Manzoni) was also no more, all that would remain would be politicians and humiliating defeats in battle. He conceived at once a plan to honor the memory of Rossini by inviting the leading Italian composers to contribute to a special Requiem Mass to be performed just once, on the first anniversary of the composer's death, in Bologna, Rossini's "musical home," after which the score would be sealed up in the archives, to be brought out only at some future time as an occasional tribute. No one would be paid either for the composition or the performance. At first the idea was received enthusiastically. The sections of the Requiem were assigned to composers

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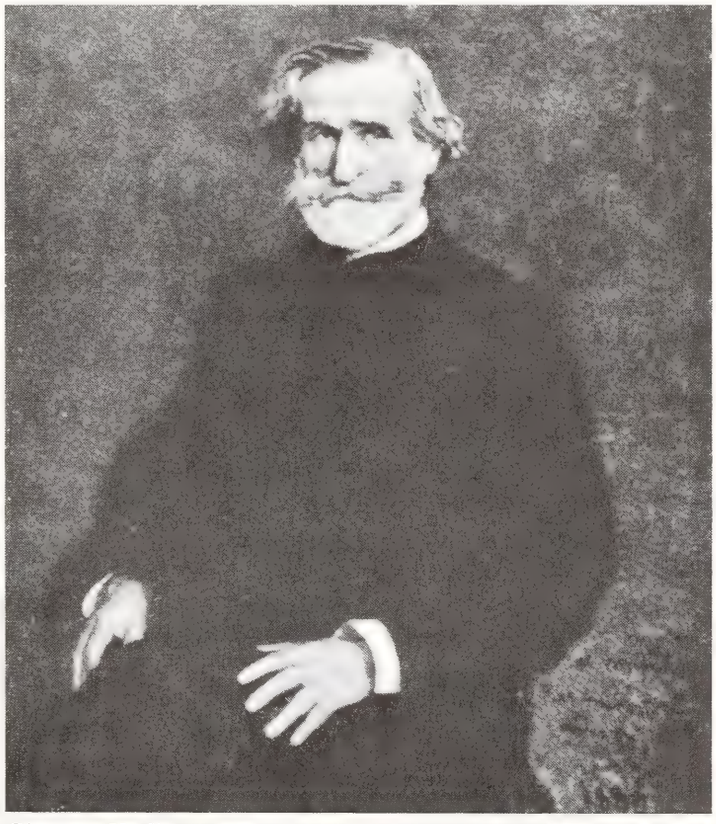
drawn by lot (though Verdi was diplomatically assigned the closing section, the *Libera me*). It is perhaps worth noting that not one of the other composers, famous though they were in their own day, is remembered now—Buzzolla, Bazzini, Pedrotti, Cagnoni, F. Ricci, Nini, Cóccia, Gaspari, Platania, Petrella, and Mabellini. Verdi had his portion of the score ready in good time, but the scheduled performance never came off owing to difficulties in arranging for performers—especially a chorus—at the right time and place. Finally the whole affair was given up as a public fiasco, and each composer received his section of the score back.

Nearly four years after the contretemps of the "Rossini Requiem," on 22 May 1873, Alessandro Manzoni died at the age of eighty-nine. The next day Verdi wrote to his publisher Giulio Ricordi:

> I am profoundly saddened by the death of our Great Man! But I shall not come to Milan, for I would not have the heart to attend his funeral. I will come soon to visit his grave, alone and unseen, and perhaps (after further reflection, after having weighed my strength) to propose something to honor his memory.
>
> Keep this secret and do not say a word about my coming, for it is so painful to hear the newspapers speak of me, and to make me say and do what I do not say and do.

Verdi had learned from the earlier incident not to begin with a public announcement and not to rely any more than absolutely necessary on the good will of others. This time he wrote on 3 June to Ricordi:

> I would also like to demonstrate what affection and veneration I bore and bear that Great Man who is no more, and whom Milan has so worthily honored. I would like to compose a *Mass for the dead* to be performed next year for the anniversay of his death. The *Mass* would have rather vast dimensions, and besides a big orchestra and a big Chorus, it would also require (I cannot be specific now) four or five principal singers.



Giuseppe Verdi

> Do you think the City [of Milan] would assume the expense of the performance? The copying of the music I would have done at my expense, and I myself would conduct the performance both at the rehearsals and in church. If you believe this possible speak of it to the Mayor; give me an answer as soon as you can, for you can consider this letter of mine as binding.

The response was enthusiastic, and Verdi set to work. After a visit to Milan, where he knelt by the recent grave, he went on to Paris for the summer and began work on the composition, continuing it in Busseto in the fall and in Genoa during the winter. On 28 February 1874 he wrote to Camille Du Locle, who had been his librettist for *Don Carlos* and had provided French translations for some of his other operas:

> I am working on my *Mass*, and it really is with great pleasure. I feel as if I had become a serious man, and am no longer the public's clown who with a great bass-drum . . . shouts: "Come on in, step right up, etc." You will understand that on hearing operas mentioned now, my conscience is scandalized and I quickly make the Sign of the Cross!! What do you have say to that?

Verdi spared no pains to assure himself that the soloists, chorus, and orchestra were ready for the premiere, which took place in Milan's Church of St. Mark's on the anniversary of Manzoni's death and was repeated three times in La Scala in the following days. The soloists included Teresa Stolz and Maria Waldmann, who had been the original Aida and Amneris in the first Italian production of Verdi's most recent opera. The event was a success in every way, reflecting honor on Manzoni, Verdi, the performers, and the city of Milan. The only sour note came from complaints that Verdi had not composed ecclesiastical music, that he had, in fact, composed an operatic score to a Latin text. It is true enough that Verdi's music does not meet the normal requirements for the musical style and performing forces usually thought of as "church music," but after all, he did not write the work for ecclesiastical performances,



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but rather as a grand public tribute. Quite aside from the musical "inappropriateness" for church use is the fact that Verdi introduced a number of textual repetitions—especially of the *Dies irae* section—to function as a musical refrain; thus the significance of the changes is artistic rather than ecclesiastical.

It has become conventional to reiterate the *bon mot* that the Requiem is "Verdi's greatest opera," a phrase bearing implicitly the hint of criticism that it shouldn't be operatic at all, though why this should be so is never made clear. Verdi's wife, Giuseppina Strepponi, brought her own good sense to bear in a defense of the score:

> I say that a man like Verdi must write like Verdi—that is, according to his own way of feeling and interpreting the text... The religious spirit and the way in which it finds expresssion must bear the imprint of its time and the individuality of its author.

Certainly many scenes in Verdi's operas had dealt with questions of life or death and the emotions that are aroused by these fundamental facts. Indeed, where could an opera composer hope to find a text that raises the ultimate questions with greater dramatic force than in Thomas of Celano's twelfth-century poem, *Dies irae*, the heart of the Requiem Mass? Most of the negative criticism of this dramatic treatment of the score arises from a review of sorts printed by Hans von Bülow after the first performance. I call it a review "of sorts" because von Bülow was in Milan to hear a performance of Glinka's *Life for the Tsar*, which was a fiasco, and carefully avoided attending any of the four performances of Verdi's Requiem before penning these comments, written out of a combination of Germanic prejudice and ignorance:

> With this work the all-powerful despoiler of Italian artistic taste—and ruler of the taste he has despoiled—presumably hopes to eliminate the last remains, irksome to his own ambition, of Rossini's immortality... For more than a quarter-century this Attila of the larynx has been exerting himself—with total success—to ensure that Rossini operas such as *Tell, Barbiere, Semiramide* and *Mosé* are simply no longer playable in Italy. His latest opera in ecclesiastical dress will, after the first token obeisance to the memory of the poet, be straightway exposed to secular enthusiasm at La Scala for three evenings, after which it will set off for Paris, with the soloists he has trained up himself, for its coronation in the aesthetic Rome of the Italians. Surreptitious glances at this newest manifestation of the composer of *Trovatore* and *Traviata* have not exactly whetted our appetite for this so-called "Festival"...

and so on, with increasingly bitter invective. The fuss was enough to convince an-



A drawing of Verdi conducting the "Requiem" at La Scala

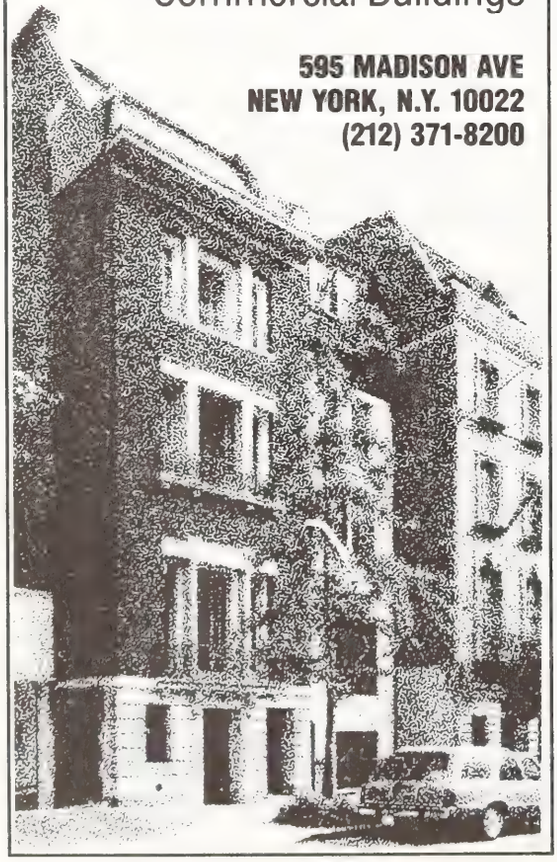
other highly Teutonic musician to study the score himself, and when he did, Johannes Brahms commented, "Bülow has blundered, since this could be done only by a genius."

The Requiem quickly became so popular in Italy that Verdi had to ask his publisher to take steps to protect the integrity of the work by prohibiting performances in unauthorized arrangements. The composer himself undertook one revision before allowing the Requiem out of his hands: he rewrote the *Liber scriptus* entirely. It had originally been a four-part choral fugue and was recast as a mezzo-soprano solo, providing much more striking dramatic contrast and a better connection with the sudden return of the *Dies irae* that follows directly.

Although he was composing a piece that would be performed outside of the theater, Verdi approached the text of the Requiem Mass exactly as he approached any operatic libretto he had ever set: with a careful reading and numerous re-readings to draw out the passages of the most powerful expressive quality, to find the "*parola scenica*," the word or phrase that would unleash his dramatic imagination. This is particularly true of the sequence *Dies irae* and its many sub-sections, where an individual word or phrase sometimes becomes the hinge of an entire lengthy passage: the trumpets spreading their call throughout all the earth, the chilling and stupefying

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confrontation with death, pleas for grace, massive evocations of the heavenly king, alternating and intertwining with heartfelt prayer. Yes, the musical gestures *are* operatic throughout, but they capture something fundamental in the human reaction to death in the same overtly dramatic way as Medieval frescoes of the Dance of Death and of the Last Judgment which can be seen all over Italy. (Verdi made the acquaintance of Michelangelo's work when he visited Florence and found the Florentine master's masculine sculpture greatly to his taste; it would be tempting to connect the frightful vision of the *Dies irae* with Michelangelo's "Last Judgment" in the Sistine Chapel, but that gigantic fresco was not open for public viewing in those days, especially not to someone who, like Verdi, was connected with the government of the united Italy that had taken the temporal power away from the Papacy.)

There are connections to opera that are more than stylistic in this score, though we can hear recollections of the orchestration of *Aida*, Verdi's most recently finished opera, and the flexible and highly personal treatment of chromaticism is found in all of Verdi's late works. There is actually an operatic quotation in this score as well, though that fact was not known until very recently. When Verdi's *Don Carlos* reached its dress rehearsals at the Paris Opéra in March 1867, the five-act grand opera was discovered to be too long by a good quarter of an hour: performances *had* to end in time for patrons to catch the last trains to the suburbs. As a result Verdi was forced to cut some twenty minutes of prime music from the score. It was long believed that the music was totally lost, since the pages in question had been slit right out of the autograph score, and presumably destroyed. But in the 1960s and 1970s a great deal of scholarly attention came to *Don Carlos*, one result of which was Andrew Porter's discovery that the library of the Opéra still retained the original manuscript parts used on opening night and that in these parts the cuts were not physically removed: the pages involved were simply sewn together. It has therefore been possible to copy the parts into score and to reconstruct the lost scenes, which have now even made their way into performance and onto a recent recording. The biggest surprise to come out of this reconstruction occurred in an excised duet for Carlos and Philip which was strikingly familiar. In fact, Verdi, not willing to let a good piece go to waste, elaborated and refined that father-son duet from the opera and converted it into one of the most hauntingly beautiful passages of the Requiem, the *Lacrimosa*.

In sum, Verdi's Manzoni Requiem is more than a tribute to a great author; it encapsulates much of what is characteristic of the Italian spirit. It honors both of Verdi's cultural heroes, Manzoni in its dedication and origin, Rossini in motifs that recall the earlier composer's *Stabat mater*. And it reaffirms Verdi's steadfast belief that, to an Italian composer—especially in the time of Wagner's innovations—orchestral music may be important, but the significance of the voice, of the sung word, remains paramount.

—Steven Ledbetter

Text and translation begin on the next page.

Requiem and Kyrie

Quartet and Chorus

Requiem aeternam dona eis, Domine; et lux perpetua luceat eis. Te decet hymnus Deus in Sion; et tibi reddetur votum in Jerusalem: exaudi orationem meam; ad te omnis caro veniet. Kyrie eleison. Christe eleison. Kyrie eleison.	Eternal rest grant them, O Lord; and may light perpetual shine upon them. A hymn, O God, becometh Thee in Sion; and a vow shall be paid to Thee in Jerusalem: O hear my prayer; to Thee shall all flesh come. Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Dies irae

Chorus

Dies irae, dies illa Solvet saeclum in favilla, Teste David cum Sibylla.	The day of wrath, that day will dissolve the world in ash, as David prophesied with the Sibyl.
Quantus tremor est futurus, Quando Judex est venturus, Cuncta stricte discussurus.	How great a terror there will be when the Judge shall come who will thresh out everything thoroughly.
Tuba mirum spargens sonum Per sepulchra regionum, Coget omnes ante thronum.	The trumpet, scattering a wondrous sound through the tombs of every land, will gather all before the throne.

Bass

Mors stupebit et natura, Cum resurget creatura, Judicanti responsura.	Death and nature will stand amazed when creation rises again to answer to the Judge.

Mezzo-soprano and Chorus

Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur,	A written book will be brought forth which contains everything for which the world shall be judged.
Judex ergo cum sedebit, Quidquid latet, apparebit: Nil inultum remanebit.	And so when the Judge takes his seat whatever is hidden shall be made manifest, nothing shall remain unavenged.

Soprano, Mezzo-soprano, Tenor, and Chorus

Dies irae, dies illa Solvet saeclum in favilla, Teste David cum Sibylla.	The day of wrath, that day will dissolve the world in ash, as David prophesied with the Sibyl.
Quid sum miser tunc dicturus, Quem patronum rogaturus, cum vix justus sit securus?	What shall I, wretch, say, whom shall I ask to plead for me, when scarcely the righteous shall be safe?

Solo Quartet and Chorus

Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis.	King of dreadful majesty, who freely saves the redeemed, save me, O Fount of Pity.

Soprano and Mezzo-soprano

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Recall, merciful Jesus, that I was
the reason for Thy journey:
do not destroy me on that day.

Quaerens me, sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.

Seeking me, Thou didst sit down
weary, Thou didst redeem me,
having endured the cross:
let not such great pains have been in vain.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Just Judge of vengeance,
give me the gift of redemption
before the day of reckoning.

Tenor

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.

I groan as one guilty,
my face blushes with guilt;
spare the suppliant, O God.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary
(Magdalen), and hear the prayer of
the thief, hast given hope to me too.

Preces meae non sunt dignae;
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy, but
thou, O good one, show mercy,
lest I burn in everlasting fire.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Bass and Chorus

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded
and consigned to keen flames,
call me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

I pray, suppliant and kneeling,
a heart as contrite as ashes: take
Thou my ending into Thy care.

Dies irae, *etc*.

The day of wrath, *etc*.

Solo Quartet and Chorus

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

That day is one of weeping on
which shall rise again from the
ashes the guilty man, to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

Therefore spare this one, O God,
merciful Lord Jesus.
Grant them rest. Amen.

Please turn the page quietly, and only after the music has stopped.

Offertorio

Solo Quartet

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum; sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the mouth of the lion, that hell may not swallow them up, and they may not fall into darkness, but may the holy standard-bearer Michael bring them into the holy light; which Thou didst promise of old to Abraham and to his seed.

Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

We offer Thee, O Lord, sacrifices and prayers of praise: do Thou receive them on behalf of those souls whom we commemorate this day. Grant them, O Lord, to pass from death to that life which Thou didst promise of old to Abraham and to his seed.

Sanctus

Double Chorus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Soprano, Mezzo-soprano, and Chorus

Agnus Dei qui tollis peccata mundi, dona eis requiem. Agnus Dei qui tollis peccata mundi, dona eis requiem. Agnus Dei qui tollis peccata mundi, dona eis requiem sempiternam.

O Lamb of God, that takest away the sins of the world: grant them rest. O Lamb of God, that takest away the sins of the world: grant them rest. O Lamb of God, that takest away the sins of the world: grant them eternal rest.

Communion

Mezzo-soprano, Tenor, and Bass

Lux aeterna luceat eis Domine, cum sanctis tuis in aeternum: quia pius es. Requiem aeternam dona eis Domine, et lux perpetua luceat eis cum sanctis tuis in aeternum, quia pius es.

Let everlasting light shine on them, O Lord, with Thy saints for ever; for Thou art merciful. Grant them eternal rest, O Lord, and let everlasting light shine upon them with Thy saints for ever; for Thou art merciful.

Libera me

Soprano and Chorus

Libera me, Domine, de morte aeterna in die illa tremenda, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo, dum discussio venerit atque ventura ira, quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae, dies magna et amara valde.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Libera me, *etc*.

Deliver me, O Lord, from eternal death in that awful day when the heavens and earth shall be moved: when Thou shalt come to judge the world through fire.
I am seized with trembling, and I fear the time when the trial shall approach, and the wrath to come: when the heavens and the earth shall be moved.
A day of wrath, that day of calamity and woe, a great day and bitter indeed.
Rest eternal grant them, O Lord, and may light perpetual shine upon them.
Deliver me, O Lord, *etc*.

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András Schiff



Hungarian-born pianist András Schiff performs in North America with virtually every major orchestra, collaborating regularly with such conductors as Daniel Barenboim, Christoph von Dohnányi, Charles Dutoit, Rafael Kubelik, Kurt Masur, Neville Marriner, Zubin Mehta, Andŕe Previn, and Georg Solti, among others. During the 1986-87 season American audiences heard him perform Bartók's Third Piano Concerto with the San Francisco Symphony in San Francisco and at Carnegie Hall, in addition to appearances with the Buffalo Philharmonic and Semyon Bychkov, the Houston Symphony with Neville Marriner, the Indianapolis Symphony with Yoaf Talmi, and the Baltimore Symphony with David Zinman, in concertos of Dvořák, Mozart, Schumann, and Chopin, with major recitals in between, and two chamber music concerts with oboist Heinz Holliger at New York's Metropolitan Museum. Mr. Schiff is committed to the performance and recording of J.S. Bach on the modern piano; recital cycles have taken him to London, Vienna, Salzburg, Zurich, Helsinki, Florence, and Japan. He has also been acclaimed in New York, Chicago, San Francisco, and Toronto; this season he gave his first New York performance of *The Well-tempered Clavier.* Already he has recorded the *Goldberg* Variations, the Partitas, the Two- and Three-part Inventions, and the entire *Well-tempered Clavier*, resulting in Grammy nominations, the 1985 Opus Award, and "Best Recording of the Month" titles in major international music publications. In Europe he performs frequently with orchestra and in recital in the major music capitals; a favorite in the Far East, he has made several tours of the Orient, recently giving eight recitals in Tokyo alone. Summers find him at the finest festivals of Europe and America, including Salzburg, Vienna, Edinburgh, Aldeburgh, Bergen, the Mostly Mozart Festival, and Tanglewood, where, in addition to his Boston Symphony appearance this summer, he also performs Book II of Bach's *Well-tempered Clavier.* His chamber music collaborators have included Daniel Barenboim, Gidon Kremer, George Malcolm, Sándor Vegh, and the Juilliard, Guarneri, Panocha, and Takacs string quartets. Under an exclusive contract to Decca/London, Mr. Schiff has gained increasing renown for his recordings, which include, in addition to Bach, concertos of Schumann, Chopin, Dvořák, and Mozart. His discography also includes several highly-praised

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albums on the Nippon-Columbia and Hungaroton labels.

Born in Budapest in 1953, and now residing in New York City and London, András Schiff began studying piano when he was five. He enrolled in the Franz Liszt Academy soon after that, continuing his training later in London with Ilona Kabos and George Malcolm. He soon embarked on tours of Austria, Holland, Poland, Denmark, the Soviet Union, and Czechoslovakia, and his appearances in Great Britain, including the Edinburgh Festival, established him as an important international artist. Since his BSO debut at Tanglewood in 1983 he has returned for subscription concerts at Symphony Hall and for the Grieg concerto and a performance of Bach's *Well-tempered Clavier*, Book I, in August 1985.

Peter Serkin



American pianist Peter Serkin has been equally acclaimed for his frequent guest appearances with the major symphony orchestras, as recitalist, as chamber music performer, and as a recording artist. In August 1983 he was honored as the first pianist to be awarded a major new international prize—the Premio Accademia Musicale Chigian Siena—in recognition of outstanding artistic achievement. Mr. Serkin began lessons in music and piano with Blanche Moyse and Luis Batlle, and entered the Curtis Institute of Music in 1958, studying there for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father Rudolf Serkin. He also worked with the late Ernst Oster and Marcel Moyse, and he continues to study with Mr. Horszowski and Karl Ulrich Schnabel. Since his first public performance in the summer of 1959 at the Marlboro Music Festival and his New York debut that same fall, Mr. Serkin has appeared with the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as the Amsterdam Concertgebouw, Berlin Philharmonic, the London Symphony and Philharmonia, the New Japan Philharmonic, the English Chamber Orchestra, and the Vienna Symphony. With his longstanding and absorbing interest in contemporary music, Mr. Serkin has worked with such composers as Berio, Takemitsu, Messiaen, and Peter Lieberson, whose 1985 Piano Concerto commissioned for the Boston Symphony Orchestra's centennial he premiered and recorded with the orchestra. Furthering his commitment to today's music, he has undertaken a project of unprecedented scope by commissioning eight composers for works to be performed throughout the United States during his 1989-90 season. Mr. Serkin is also an acclaimed Mozartian; his recording with Alexander Schneider and the English Chamber Orchestra of the six concertos Mozart composed in 1784 received the Deutsche Schallplatten Prize, was nominated for a Grammy in 1976, and was selected by *Stereo Review* as one of the best recordings of the past twenty years. Recent additions to his discography of more than fifty recordings include, on Pro Arte, the two Brahms piano concertos with the Atlanta Symphony under Robert Shaw, the last sonatas of Beethoven, and Schubert dances. His recent album of solo works by Stravinsky, Wolpe, and Lieberson on New World was named "Best Recording of the Month" by *Stereo Review*. For CBS Masterworks he collaborated with Isaac Stern and Claudio Abbado in the Berg Chamber Concerto for violin and piano

with winds, and for Erato he has recorded the Schoenberg Piano Concerto with Pierre Boulez and the London Symphony. Mr. Serkin's 1986-87 season brought two recital debuts, at Orchestra Hall in Chicago and at Carnegie Hall. His 1987-88 season brings more than sixty concerts and recitals, highlighted by performances with the symphony orchestras of Houston, Montreal, Boston, and Philadelphia, United States recital performances of works by Mozart, Chopin, Beethoven, and Peter Lieberson's *Bagatelles*, a recital tour of Italy and Switzerland, an appearance with the Scottish Chamber Orchestra, and the Paris premiere of Takemitsu's *Riverrun* for piano and orchestra with the Orchestre de Paris. Mr. Serkin has performed frequently with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1970. He has been a faculty member at the Tanglewood Music Center since 1985.

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Susan Dunn



Susan Dunn has been acclaimed not just as a true Verdi soprano, but also for her performances of Strauss and Wagner. She has appeared at La Scala in Milan, where she made her debut as *Aida*, at New York's Carnegie Hall, where she sang Sieglinde in a concert performance of Act I of *Die Walküre*, in Avery Fisher Hall, where she made her New York Philharmonic debut as soloist in Verdi's *Requiem*, and with other symphony orchestras throughout the world, under the direction of such eminent conductors as Riccardo Chailly, Edo de Waart, and Zubin Mehta. A native of Bauxite, Arkansas, and trained completely in America, Ms. Dunn was the winner of three of America's most prestigious awards in 1983: the Richard Tucker Award, Chicago's WGN-Illinois Opera Competition, and the Dallas Morning News–G.B. Dealy Award. She had previously won the Metropolitan Opera National Council Award and the Philadelphia Opera Company/Luciano Pavarotti International Vocal Competition. Ms. Dunn's initial successes led to offers throughout the world. During the 1987-88 season she will make debuts with the Vienna Staatsoper as Amelia in Verdi's *Un ballo in maschera* opposite Luciano Pavarotti's Riccardo, with Lyric Opera of Chicago as Leonora in Verdi's *La forza del destino*, and with San Diego Opera as Leonora in Verdi's *Il trovatore*. She will return to Bologna as Elizabeth

in a new production of Verdi's *Don Carlo*, and she will participate in an operatic concert at Dallas Opera. Orchestral commitments include performances of the Verdi *Requiem* with the Minnesota Orchestra under Edo de Waart, in Naples under Lorin Maazel, and in Frankfurt, a Rossini *Stabat mater* in Pesaro, and a concert with the Rotterdam Philharmonic under James Conlon. Ms. Dunn has been seen on national telecasts of "Pavarotti Plus" on "Live From Lincoln Center" in January 1986 and the Verdi *Requiem* with Luciano Pavarotti in the Opera Company of Philadelphia's "Salute to Youth" in June 1986. Her first recordings are Beethoven's Mass in C with Riccardo Chailly, Arnold Schoenberg's *Gurrelieder*, and a recently recorded album of Verdi and Wagner arias, also with Chailly, for London/Decca. Ms. Dunn's repertoire includes all the great Verdi heroines, in addition to music of Wagner, Strauss, Mozart, and Puccini; her non-operatic repertoire includes most of the important choral works and Strauss's Four Last Songs. She currently studies with the renowned coach and accompanist John Wustman. Ms. Dunn is making her Boston Symphony Orchestra debut at today's concert.

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Shirley Verrett



Shirley Verrett has been acclaimed for her appearances in opera, concert, recital, and film, and for her many recordings. She has appeared in all of the world's great opera houses, including the Metropolitan, La Scala, Covent Garden, the Vienna State Opera, the Bolshoi Theatre in Moscow, the Paris Opera, and the San Francisco Opera, and she appears regularly with leading orchestras. Ms. Verrett has won special praise for her unique and varied repertoire, which includes the great mezzo roles of Carmen, Eboli, Amneris, Dalila, Azucena, and Orfeo, and such demanding dramatic soprano roles as Norma, Lady Macbeth, Medea, Tosca, Aida, and Leonore in *Fidelio*. Born in New Orleans, Ms. Verrett made her opera debut in Spoleto in 1962 as Carmen, the role also of her debuts at the Bolshoi in 1963, at La Scala in 1966, and at the Metropolitan Opera in 1968. Her first Covent Garden appearance was as Ulrica in *Un ballo in maschera* in 1966; return engagements there have included Carmen, Amneris, Eboli, Azucena, Orfeo, Tosca, and Norma. Her performances at the Metropolitan Opera have included new productions of *La favorita*, *The Siege of Corinth*, *Bluebeard's Castle*, *Dialogues of the Carmelites*, and *Les Troyens*, in which she sang both Dido and Cassandra. The first Tosca of her career was televised nationally from the Met on "Live From Lincoln Center," and she has also been heard

there as Norma, Azucena, Amneris, Eboli, and Leonore in *Fidelio*. Her first appearance as Lady Macbeth opened the 1976 La Scala season, and her Italian career has also included Queen Elizabeth in *Maria Stuarda* at the Maggio Musicale in Florence and the heroine of Cherubini's *Medée* at Florence's Teatro Comunale. Concert appearances with orchestra and in recital have included London's Covent Garden, New York's Carnegie Hall, and the Théâtre des Champs Elysées in Paris, performances in Rome, Vienna, and Milan, and a nationally telecast "Live From Lincoln Center" New York Philharmonic concert under Zubin Mehta. Recent successes have included a series of operas staged especially for her by the Paris Opera: Rossini's *Mosè*, Cherubini's *Medée*, and Gluck's *Iphigenie en Tauride* and *Alceste*. In 1986 she returned to the Met as Eboli in *Don Carlo* and starred in a new San Francisco Opera production of *Macbeth*. In the 1987-88 season she stars in a new Paris Opera production of *Norma* and opens the Chicago Lyric Opera season as Azucena in *Il trovatore*. She will open the 1988 San Francisco Opera season as Selika in *L'Africaine*. A feature film of Verdi's *Macbeth* in which she appears as Lady Macbeth will be released next fall. Her numerous recordings of complete operas include releases on the RCA, Deutsche Grammophon, Angel, and CBS labels, among others. Ms. Verrett's honors and awards include the Marian Anderson Award, the Achievement Award of the Women's Division of the Albert Einstein College of Medicine, and fellowships from the Ford, John Hay Whitney, Martha Baird Rockefeller, and Sullivan foundations, among others. She made her Boston Symphony debut in March 1965, returning most recently for a Tanglewood staging of Puccini's *Tosca* in 1980 and the Verdi *Requiem* in July 1981.



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Vinson Cole



Tenor Vinson Cole made his Metropolitan Opera debut during the 1986-87 season, appearing there in *La bohème* and *Die Fledermaus*. At the Paris Opera he has appeared in five recent productions which reflect his wide-ranging versatility: Cimarosa's *Il matrimonio segreto*, Mozart's *Magic Flute* and *Abduction From the Seraglio*, Massenet's *Manon*, and Strauss's *Salome*. His *bel canto* repertoire has been heard in Nice, Nancy, Toulouse, and Cologne, his French repertoire in Bonn and Nice, and his Mozart in Lyon and at Welsh National Opera. Mr. Cole's Vienna Opera debut was as Alfredo in *La traviata*, a role he first sang at Montreal Opera. At New York City Opera he has sung Rodolfo in *La bohème*, the Duke in *Rigoletto*, and Pinkerton in *Madama Butterfly*. He has also sung with the opera companies of Santa Fe, St. Louis, Boston, Long Beach, and Vancouver, in productions ranging from Mozart's *Così fan tutte* to Smetana's

Bartered Bride. Mr. Cole's continuing association with Herbert von Karajan has led not only to four consecutive seasons at the Salzburg Festival, to which he returns in 1987 for a revival of *Il ritorno di Ulisse*, but also to numerous concerts with the Berlin Philharmonic and four Deutsche Grammophon recordings: *Der Rosenkavalier*, the Mozart *Requiem*, Beethoven's Ninth Symphony, and the *Missa Solemnis*. He has also appeared with such conductors as Sinopoli, Giulini, Levine, Masur, Maazel, and Ozawa, and with such European orchestras as the Vienna Philharmonic, the Orchestra di Santa Cecilia in Rome, and the Rotterdam Philharmonic. In North America he appears regularly with the orchestras of Cincinnati, Boston, Chicago, Cleveland, Pittsburgh, St. Louis, Minnesota, San Francisco, Detroit, Washington, D.C., Montreal, and Toronto. This season he made his debut with the Philadelphia Orchestra and appeared in Chicago Symphony performances under Claudio Abbado of the Verdi *Requiem*, which he sings under Seiji Ozawa on the closing Boston Symphony concert of this summer's Tanglewood season. Mr. Cole is also an accomplished recitalist; this season he performed on the recital series of the University of Missouri in Kansas City, where he received his early musical training.

Following a full scholarship to the Philadelphia Musical Academy, Mr. Cole continued his studies at the Curtis Institute with Margaret Harshaw, who remains his vocal mentor today. In 1976 he won the National Award in Chicago's prestigious WGN "Auditions of the Air," and in 1977 he won first prize in the Metropolitan Opera National Auditions. He has also received grants from the Rockefeller Foundation and has sung at the White House three times since 1977, including a performance that was televised nationwide. His Salzburg performances in *Der Rosenkavalier* and *Il ritorno di Ulisse* were telecast in Europe. Mr. Cole made his Boston Symphony debut as Jaquino in Beethoven's *Fidelio* under Seiji Ozawa at Tanglewood in 1982 and has since returned for music of Britten, Handel, Schumann, and, earlier this summer, Beethoven's Mass in C.

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Paul Plishka



A leading artist at the Metropolitan Opera since 1967, bass Paul Plishka also appears with major opera companies throughout North America, including San Francisco, Philadelphia, Houston, Pittsburgh, San Diego, Chicago, Toronto, Ottawa, and Vancouver. In Europe he has appeared at La Scala, Covent Garden, the Hamburg Staatsoper, the Paris Opera, in Munich, Berlin, and Zurich. Mr. Plishka opened his 1986-87 season with *La forza del destino* in San Francisco; he may be heard in the recent Angel release of this opera with

Placido Domingo, Mirella Freni, and Giorgio Zancanaro under the direction of Riccardo Muti. Last fall he sang in Metropolitan Opera performances of *Aida* and Gounod's *Roméo et Juliette*. In November he appeared in the annual gala concert given by the Richard Tucker Foundation; he has participated in this prestigious event more often than any other artist. In December he was a soloist in the Verdi *Requiem* with the Rotterdam Philharmonic. In March he sang the title role of *Boris Godunov* at the Metropolitan Opera; also that month he was inducted into the Hall of Fame for Great American Opera Singers in a celebration at the Academy of Vocal Arts in Philadelphia. He also sang in the Met's new production of *Turandot* and took part in performances and a recording of the Verdi *Requiem* with the Atlanta Symphony and Robert Shaw. More recent engagements have included *Nabucco* in Paris, *La favorita* in Hamburg, *La bohème* at the Accademia Santa Cecilia in Rome with Leonard Bernstein, *Il barbiere di Siviglia* and the Verdi *Requiem* in Strasbourg, a concert performance of *Boris Godunov* with the National Symphony in Washington, D.C., a Beethoven Ninth with Zubin Mehta and the Philadelphia Orchestra, and Massenet's *Hérodiade* at the Orange Festival. The 1987-88 season brings performances of Berlioz's *Damnation of Faust* with the New York Philharmonic, San Francisco Opera performances of *Fidelio* and *Nabucco*, and Metropolitan Opera performances of *Luisa Miller* and *Turandot*. Mr. Plishka's discography includes twelve recordings, the latest being the aforementioned Verdi *Requiem* with the Atlanta Symphony, due for release in October.

Mr. Plishka was born and raised in Old Forge, Pennsylvania. He attended Montclair State College in New Jersey and began his musical studies with the Paterson Lyric Opera Theatre. He won first place in the Baltimore Opera Auditions when he was twenty-three and joined the National Company of the Metropolitan Opera soon after that. He has recorded for Angel, ABC, Columbia, Erato, London, RCA, and Vox. Mr. Plishka first appeared with the Boston Symphony Orchestra in 1968 at Tanglewood; his return engagements have included Beethoven's Ninth Symphony, Berlioz's *Roméo et Juliette*, Prince Gremin in concert performances of *Eugene Onegin*, Mephistopheles in Berlioz's *Damnation of Faust*, and Rocco in a 1982 Tanglewood production of *Fidelio*.



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Tanglewood Festival Chorus
John Oliver, Conductor



Now in its seventeenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Sir Colin Davis, and Klaus Tennstedt. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere this past April of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under the direction of John Oliver and to be repeated the opening week of the BSO's 1987-88 subscription season.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder* and Mahler's Symphony No. 8, the *Symphony of a Thousand*, both on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the album "We Wish You a Merry Christmas" with John Williams and the Boston Pops on Philips, and in music of Luigi Dallapiccola and Kurt Weill on Nonesuch.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which celebrated its tenth anniversary this season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Margaret Aquino
Ingrid Bartinique
Phyllis Benjamin
Michele M. Bergonzi
Ellen N. Brown
Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Lorenzee Cole
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Helen M. Eberle Daly
Lou Ann David
Jeanne Duffy
Christine P. Duquette
Amy G. Harris
Lois Hearn
Lisa Heisterkamp
Alice Honner-White
Kristen E. Hughes
Christine Jaronski
Karen M. Jordan
Frances V. Kadinoff
Anne Keaney
Carol Kirtz
Lydia A. Kowalski
Sarah Jane Liberman
Carol McKeen
Patricia Mary Mitchell
Betsy Moyer
H. Diane Norris
Fumiko Ohara
Nancy Lee Patton
Charlotte C. Russell Priest
Gwen Pykett
Jamie Redgrave
Lisa Saunier
Genevieve Schmidt
Carrol J. Shaw
Pamela Schweppe
Joan Pernice Sherman
Deborah L. Stanton
Diane M. Stickles
Patricia M. Tyler
Chinny Yue

Mezzo-sopranos

Maisy Bennett
Karen Bergmann
Christine Billings
Deborah L. Bouranis
Barbara Clemens
Arnalee Cohen
Ethel Crawford
Catherine Diamond
Sara Dorfman
Mary F. Ellis
Christine Faub
Margot Fein
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Toni Gustus
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Hazel von Maack
Betty Karol Wilson

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Kent Anderson
Antone Aquino
John C. Barr
Ralph A. Bassett
Donato Bracco
William A. Bridges, Jr.
John T. Crawford
James Gary Cronburg
Reginald Didham
Timothy E. Fosket
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David M. Halloran
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John Vincent MacInnis
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David R. Norris
Dwight E. Porter
David Raish
Ernest Redekop
David A. Redgrave
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Basses

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Peter T. Anderson
Eddie Andrews
David J. Ashton
J. Barrington Bates
William S. Biedron
John F. Cavallaro
James W. Courtemanche
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Jay S. Gregory
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